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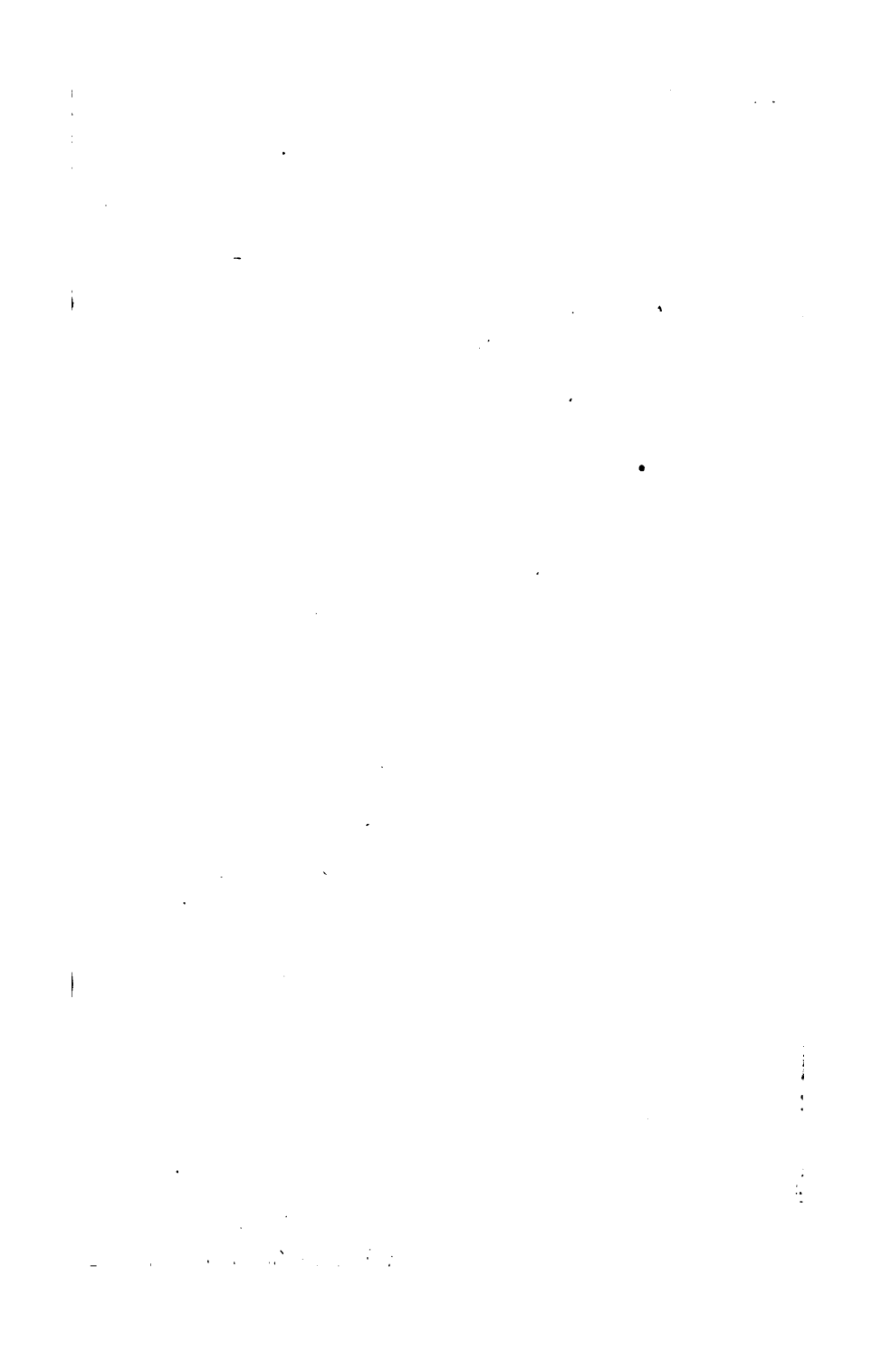




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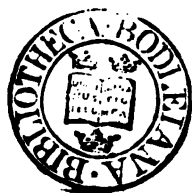
ENGLISH GRAMMAR.

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THE
PRINCIPLES
OF
ENGLISH GRAMMAR.

BY DAVID BOOTH,
AUTHOR OF THE ANALYTICAL DICTIONARY.

LONDON:
CHARLES KNIGHT AND CO.
22, LUDGATE STREET.
1837.



P R E F A C E.

PREFACES are postscripts ; for, though placed *before*, they are written *after*, the books to which they belong. This is especially the case in the present instance ; for, now that I have concluded the volume, I am at a loss to find any thing further to add to what I have already written.

Although I have endeavoured all along to be intelligible, I cannot conscientiously recommend this work as fitted for children ; indeed I know no book of the kind that is so. Grammar in its simplest form is a critical examination of language ; and the pupil must be able to read, and, in some degree at least, to understand the passage which he has to examine, before he is capable of distinguishing the parts of speech from one another, which is the first grammatical step

after he has laid aside his spelling-book. We have already got *Baby-books* and *Primers*, for every science and every tongue : I have not been ambitious to add to the number.

In the composition of this work, I have made liberal use of the Introduction to my Analytical Dictionary. I have borrowed very little from any other source, and nothing without acknowledgement.

DAVID BOOTH.

Charlotte-street, Bloomsbury,
Jan. 2, 1837.

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ENGLISH GRAMMAR.

CHAPTER I.

INTRODUCTORY.

WHEN, disregarding or not comprehending its meaning, we listen to a speech merely as it strikes the ear, we discern a succession of simple sounds which, though differing from one another in the mode of utterance, are each formed by a single effort of the voice. Every such separate vocal effect is a syllable, and, if significant, it is a word. In the continued flow of speech, a number of syllables may succeed one another without any perceptible interval of time, but they are sufficiently distinguishable by the different modification of the vocal organs which each requires; and these changes, from one form of utterance to another, may be considered as the joints by which the syllables are connected. The simple syllable itself, too, is often slightly articulated; for its single combined effect is made up of pulsations or stops, the whole constituting what are usually denominated articulate sounds—the language of mankind.

Every syllable, or conjunction of syllables, proceeding from the mouth of a rational man, either is, or ought to be, associated with the consciousness of some particular perception in the mind, both of the speaker and of the hearer. This perception is usually called an idea. The speaker is said to have the conception of the idea in his own mind; and if he fails in his endeavour, by language, to communicate a corresponding impression to the mind of his hearer, he speaks, in effect, in an unknown tongue. It is only on the condition of its communicating sensations, that his voice can be said to be made up of words, for otherwise it is merely the utterance of unmeaning syllables.

In spoken language, then, a word is any definite sound of the human voice which is associated in the mind of the hearer with some explicit idea; but man, in his anxiety to communicate his thoughts to the absent, has invented marks, called characters, which, when seen by the eye, recall to the memory the sound of those words which were previously heard by the ear. These characters, whether engraved or painted, when they are made to follow one another in the order in which the words themselves were spoken (or supposed to have been spoken), suggest to the mind of the reader the same succession of ideas that were (or might have been) listened to by the hearer. This invention is termed Written Language.

The history of the origin and progress of Written Language is involved in darkness. At present the art exists under two distinct forms, each of which has its advantages and disadvantages when compared with the other: the one exists in the verbal characters of the

Chinese; and the other in the alphabets of European nations. In the former every idea is marked by a separate character, which, while it is associated with the idea, also suggests the sound by which it is expressed: but in the latter, the sound of the word is analysed and separated into those of the several organs by which it is pronounced, by fixing a character as a representative of each of these elementary combined vocal exertions; so that certain of those characters, united, immediately recall to memory the sound of the word, and consequently the idea which that word is used to convey.

The distinction between the two systems of written language above mentioned may be illustrated by means of the symbols that are made use of in arithmetic. The figure 6, for example, calls to mind the idea of a certain number which is otherwise expressed by the word *six*. The figure, however, is not *directly* indicative of sound, for it suggests the same quantity of things to the inhabitants of every nation of Europe, although each gives it a different name. It is merely a conventional mark for the idea. The Chinese characters perform a similar office; and it is said that they are understood and read by neighbouring nations who are ignorant of the language of China. It is otherwise with the word *six*. Although a single syllable and pronounced with a momentary effort, it requires the combination of three of the vocal organs, the exertions of which are marked by the characters (called letters) *s*, *i*, and *x*. In looking at these united letters, termed a word, we recognise nothing, at the first glance, but a combined sound; for the idea, which inseparably and as it were instinctively follows, is the consequence of habitual association. As

letters, therefore, are not intended to represent ideas, neither do they properly denote articulate sounds. They are meant merely to point out the evanescent elements of which a definite sound, or syllable, is composed; so that if the alphabet were perfect, the rapid and successive utterance of those inflexions of the voice, in the order in which the marks are written, would in all cases produce the sound of the word: thus *brand* is an instantaneous union of the articulations represented by the letters *b*, *r*, *a*, *n*, and *d*. How far the English alphabet is applicable to this purpose, we shall now enquire.

CHAPTER II.

ORGANS OF SPEECH.—OF ALPHABETS.

THE human voice is modified by a very complicated assemblage of parts. It has been compared with the organ, to which of all musical instruments it has the nearest resemblance. Like the organ, the vocal instrument has its bellows, its wind-chest, its pipes, and its stops. The bellows are the lungs, the pipes are the throat and the nostrils, the cavity of the mouth is the wind-chest, and its interior divisions are the stops.

The windpipe is that tube through which the air passes and repasses to and from the lungs, the lower extremity branching to the two separate lobes. The upper part of this passage is terminated, at the root of the tongue, by a short elastic tube, formed of moveable but united cartilages. This tube is the *larynx*. The *glottis*, or opening of the larynx, is contractible at pleasure, by means of muscles which are its lips. This allows the air from the lungs to issue with more or less force, producing, in its efforts for passage, the vibrations which are heard in vocal sounds. These sounds, however, when coming from the glottis, are merely *tones*, distinguishable only into grave or acute, according as the aperture is open or contracted. The modification of these tones into *articulations* (or *jointed* sounds) by means of the interposition and stops of the other organs, is *speech*.

The chief organ employed to modify tones into speech is the tongue; but the throat, teeth, nostrils, and lips, have also their several provinces in the articulation of the voice; and it was to distinguish to the eye the various modes of those articulations that letters were invented. The whole of the letters used in the writing of any particular language is its *Alphabet*: a compound word taken from the names of the first two Greek letters, *alpha* and *beta*, in the same way in which children term it the A,B,C. The following are the characters of the modern English alphabet, in the common order of arrangement.

ROMAN.		ITALIC.		NAMES.	POWERS.	
Capitals.	Small.	Capitals.	Small.		Initial.	Terminal.
A	a	<i>A</i>	<i>a</i>	<i>ai.</i>	*	*
B	b	<i>B</i>	<i>b</i>	<i>bee.</i>	but.	tub.
C	c	<i>C</i>	<i>c</i>	<i>see.</i>	*	arc.
D	d	<i>D</i>	<i>d</i>	<i>dee.</i>	dab.	bad.
E	e	<i>E</i>	<i>e</i>	<i>et.</i>	*	*
F	f	<i>F</i>	<i>f</i>	<i>ef.</i>	fan.	off.
G	g	<i>G</i>	<i>g</i>	<i>jee.</i>	*	*
H	h	<i>H</i>	<i>h</i>	<i>aitch.</i>	hop.	
I	i	<i>I</i>	<i>i</i>	<i>eye.</i>	*	*
J	j	<i>J</i>	<i>j</i>	<i>jay.</i>	jet.	
K	k	<i>K</i>	<i>k</i>	<i>kay.</i>	kin.	oak.
L	l	<i>L</i>	<i>l</i>	<i>el.</i>	lap.	all.
M	m	<i>M</i>	<i>m</i>	<i>em.</i>	mad.	dam.
N	n	<i>N</i>	<i>n</i>	<i>en.</i>	nut.	tun.
O	o	<i>O</i>	<i>o</i>	<i>o.</i>	*	*
P	p	<i>P</i>	<i>p</i>	<i>pee.</i>	pot.	top.
Q	q	<i>Q</i>	<i>q</i>	<i>cue.</i>	*	*
R	r	<i>R</i>	<i>r</i>	<i>ar.</i>	run.	nor.
S	s f	<i>S</i>	<i>s f</i>	<i>ess.</i>	sot.	*
T	t	<i>T</i>	<i>t</i>	<i>tee.</i>	top.	pot.
U	u	<i>U</i>	<i>u</i>	<i>you.</i>	*	*
V	v	<i>V</i>	<i>v</i>	<i>vee.</i>	vat.	dove.
W	w	<i>W</i>	<i>w</i>	<i>double u.</i>	war.	
X	x	<i>X</i>	<i>x</i>	<i>eks.</i>	*	*
Y	y	<i>Y</i>	<i>y</i>	<i>wy.</i>	yes.	*
Z	z	<i>Z</i>	<i>z</i>	<i>zed.</i>	zany.	buzz.

Of these characters, *a*, *e*, *i*, *o*, and *u*, have been called vowels, and the others consonants.

Letters are usually divided into VOWELS (Latin, *vocales*, from *vox*, a voice) and CONSONANTS (Latin, *consonantes*, sounding together), because, it is said, the former are *vocal*, and have a continuous sound, while the latter are stops rather than sounds, and require the addition of vowels to render them audible. This last portion of the definition, however, is imperfect; for it excludes certain letters, such as *l*, *r*, *s*, &c. which are generally ranked among the consonants. The following distinction, drawn by Holder, in his "Elements of Speech," seems to be unexceptionable:

"All articulation is made *within* the mouth, from the throat to the lips inclusively, and is differenced partly by the organs and several parts of organs used in it, and partly by the manner and degree of articulating: which latter is either by *appulse*, i. e. when one of the moveable organs toucheth, and rests upon some of those that are immoveable; or else only by inclination of the moveable organ to the immoveable, *without appulse*, the passage through the mouth remaining free and open. If there be no appulse of one organ to another, the letters, by other postures and inclinations of the organs, are *vowels*. But when there is an appulse of one organ to another, the letters which are so framed are *consonants*. Again, the appulse is either *plenary* and *occlude*, so as wholly to preclude all passage of breath or voice through the mouth; or else *partial* and *pervious*, so as to give them some passage out of the mouth; and this latter affects the sound divers ways, giving it a *hissing* or

hissing, or else emitting it smooth, or else jarring. . . . The *vowels* are made by a free passage of *breath vocalized* through the cavity of the mouth, without any appulse of the organs; the said cavity being differently shaped by the postures of the throat, tongue, and lips, some or more of them, but chiefly of the tongue."

In order that alphabetical writing should have all its advantages, it is requisite that every vowel and every consonant should have its fixed and appropriate sound, and that these sounds should be as numerous as the several inflexions of the language; but this, in the English tongue, is far from being the case; for the forty to fifty sounds of which it is composed must be expressed by twenty-six letters, and even some of these are duplicates. The Roman alphabet, which we have adopted, is unfitted for our purpose; and the shifts to which we have been put, by giving each vowel three or four different sounds, and the junction of consonants to form new letters, together with the changes of our speech in the progress of time, have rendered our written language almost useless as a sign of modern pronunciation. Its supposed advantage over conventional verbal characters, in directly recalling ideas, is even doubtful; for the letters *one eighth* have little more connexion with the spoken language than the symbol $\frac{1}{8}$: both are pronounced alike, but neither has the advantage of suggesting the pronunciation. Symbols, indeed, are preferable to words in which a portion of the letters have ceased to be vocal; because they form a sort of universal language. The figures of arithmetic (as be-

fore observed) are significant to all the inhabitants of Europe, although they have no mark of sound, each person pronouncing them in the dialect of his own country.

In languages, such as the Spanish and German, where every letter is pronounced, and almost invariably with the same sound, it may be readily believed that the orthography constitutes the medium by which the word recalls the idea; but this, in the English tongue, is very uncertain; and there is one circumstance, of frequent occurrence, which might suggest a doubt as to this second-hand sort of transmission of thought: when we hesitate respecting the orthography of a word, we recognise it at once from its appearance when written. In such cases, it is evident that the idea is associated with the general shape, or contour, of the word, as if it were a single character.

CHAPTER III.

OF VOWELS AND THEIR SOUNDS—OF DIPHTHONGS
AND TRIPHTHONGS—USE OF THE FINAL *e*—OF THE
DUPLICATION OF LETTERS.

THE vowels, being formed by the greater or less opening of the mouth, from the greatest expansion to the narrowest contraction, may be considered, abstractedly, as indefinite in number; but, as would happen in the gradual shortening of a sounding string, there are only certain differences of tone that are separately distinguishable by an ordinary ear. The writers of Pronouncing Dictionaries have confused the nomenclature of vowels, by dividing them into *longs* and *shorts*. A vowel is a musical note, and holds the same place in the gamut whether its sound be shortened or protracted; varying only with the time in which we dwell upon its utterance before it is shut by the succeeding vowel or consonant.

The vowels of the German language are eight in number, and form the most regular series with which we are acquainted. The simple characters are only five, viz. *a*, *e*, *i*, *o*, and *u*; but there are three interjected sounds, denoted by *ae*, *oe*, and *ue*, which make up the number above mentioned.

The German *a* has the sound of our *a* in *fan*.

„ *ae* is equivalent to the vowel sound in
fate.

The German *e* is like the English *e* in *end*.

„ *i* is like *ee* in *feel*.

„ *o* is like *o* in *port*.

„ *oe* is like the Scotch *oo* in *good*, or the French vowels in *cœur*.

„ *u* is the English *u* in *bull*.

„ *ue* is a sound between *u* and *e*, something like our *i* in *pin*.

When the sound is meant to be lengthened, the vowel is either repeated or it is followed by a silent *h*: thus, the English word *far* would be expressed in German letters by *fahr*.

The vowel sounds of modern English are so irregularly characterised as to be difficult to be distinguished even by the natives themselves: so much so, that a Pronouncing Dictionary is almost a necessary appendage to every library. Pronunciation can scarcely be said to form any part of our present undertaking; nor, if it were, could we do better than reprint what has been already published. Our remarks on the powers of the letters are entirely subservient to Etymology; and the German vowels are quoted for the sake of comparison, because the characters by which they are designated always preserve an uniformity of sound. This, too, was probably the case in the best dialects of the Saxon; for that *a*, *e*, *i*, *o*, and *u*, are vowels, is the tradition of ages, as they still are in pure Scotch, where their sounds are the same as in German. In the present pronunciation of the English alphabet *i* and *u* are diphthongs; the former being a rapid utterance of *a—e* (the vowel *a* in *father*, and *e* in *me*), and the latter of *e—u* (the *e* in *me*, and the *u* in *bull*).

Those united tones cannot be prolonged ; for the attempt in the former case would only produce a continued *e*, and in the latter an *u*.

The word **DIPHTHONG** is a Greek compound, signifying a double sound, and is used to denote the instantaneous succession of the sounds of two different vowels, as if it were endeavoured to amalgamate them into one. When two following vowels are meant to be separately pronounced, so as to constitute separate syllables, a double point is sometimes placed over the latter vowel, when there is any risk of ambiguity : thus *aërial* may be so marked because pronounced *a-erial*. This double point is termed a **DIERESIS**, a word from the Greek, signifying a division.

It is usual, in Pronouncing Dictionaries, to mark four sounds of the vowel *a*, which are heard in the words *fat*, *far*, *fate*, and *fall*. The first two differ only in length, the one having the syllabic accent, or stress, on the consonant, and the other on the vowel : thus *fat'* and *fär*. The third sound is that of the German *ae*, and is supposed to be the same with the *ae* of the Latins ; not a diphthong, but a true vowel. This sound is also marked by *ai*, or *ay* ; and it will be found on examination, that our ancestors always made the *a* be followed by *e*, *i*, or *y*, to express it. In *fate*, *made*, *pale*, and numerous words of similar orthography, the *e* follows an intervening consonant ; but, universally, we have the German sound of *ae*. In *paid*, *said*, *day*, *stay*, &c. *ai* and *ay* represent the same vowel sound. The broad *a* in *call*, *fall*, &c. stands between *a* and *u*, and is often denoted by the union of those letters, as in *author*, *audience*, *caul*, *haul*, *taught*, &c.

The letter *e* is generally marked as having two sounds, one short and another lengthened. The first is usual when it is immediately closed by a succeeding consonant, as in *bed*, *met*, &c. and is merely a shortened enunciation of the vowel *a*, as heard in *bade*, *mate*, &c. The other sound of *e*, is that of the German *i*, and is heard in most cases when it is followed by another *e*, either immediately or with an intervening consonant, as in *bee*, *meet*, and *mele*, in which last instance the final *e* is silent. The monosyllables *be*, *he*, *me*, and *we* are also pronounced with the *e* long; but these were formerly written *bee*, *hee*, &c. The final *e* is also pronounced in a few words derived from the Greek, such as *epitome*, and *simile*; but in all other cases it is either silent, or so amalgamated with a preceding consonant as to obscure its utterance: but of this we shall have again to speak.

The Continental power of *i* is given in a few words, chiefly derived from the French, as in *machine*, pronounced as if written *masheen*; but the only real vowel sound, marked by orthoëpists, is that which is heard in *fin*, *pin*, &c. for, as already mentioned, that which gives its name to the letter, is a diphthong. Like the *a* in *fate*, *mate*, &c. the diphthongal sound of *i* in monosyllables, is marked by a final *e*, as appears in *fine*, and *pine*, which is sounded in these syllables as if written *fein* and *pein*.

The final *e* of syllables in *o* serves to lengthen that vowel; so that *fore* and *note* are only protracted sounds of the *o* in *for* and *not*, as if written *fóer* and *nóet*, with the *e* nearly silent. It merely throws the accent upon the vowel *o*, in place of upon the *r* and *t*. A different

effect of the final *e* is heard in *move*, *prove*, &c. in which the sound of the *o* is assimilated to the *oo* in *good*; as if written *moov*, *proov*, &c. The same sound is given to the final *o* in *do* and *ado*; but these were formerly written *doe* and *adoe*. *Foe*, *toe*, *sloe*, and other monosyllables in *oe*, however, have the long sound of *o*; but it is in vain to lay down general rules for the pronunciation of this or of any of the other vowels, for the exceptions are so various and so numerous as to put all rules at defiance. Six different sounds are attributed to the diphthong *ou*, according to the words in which it appears; of which, *bound*, *journey*, *youth*, *mourn*, *cough*, and *ought*, have been given as examples.

Three key sounds are usually appropriated to *u*: the short one as heard in *tub*; the sound of *oo* as in *bull*; and the diphthongal as in *tube*. In the last, the *e* is pronounced as if it preceded the *u*: *feud*, *lewd*, and some others are so written. Among anomalous sounds, *busy*, and *bury* (with their compounds) are distinguished, being pronounced as if written *bizzy* and *berry*.

In tracing Etymologies (that is, the derivations of words from others that have preceded them in point of time) the vowels are reckoned of little or no account. They run into one another in the different dialects of a general language, as may be heard every day among the inhabitants of our several counties. The Greek *ai* became the Latin *æ*; and the terminations *os*, *e*, *on*, were transposed into *us*, *a*, *um*. In English, *o* was formerly used where we now have *a*; *hond* and *lond* being written for *hand* and *land*. *Band* and *bond* are both retained with a slight difference of usage; and the

verbs *to bind* and *to find* have the past tense *bound* and *found*. The conditionals of *may*, *will*, and *shall*, are *might*, *would*, and *should*. The adjective *old* is the Scotch *auld* and the German *alt*; and appears again in English, with a different vowel, in *eld* and *elder*. The Saxon orthography presents many curious specimens of these transformations. *Mother* (the Latin *mater*) is written *medder*, *meder*, *medyr*, *moder*, *modor*, and *modur*. The comparative degree of adjectives is formed by adding, indiscriminately, *ar*, *aer*, *er*, *or*, *ur*, or *yr*; and the superlative by *ast*, *æst*, *est*, *ist*, *ost*, *ust*, or *yst*.

The English diphthongs are numerous, and equally interchangeable in the current of living tongues. The characters which mark these composite sounds are combined with little attention to consistency or regularity. *I*, *ay*, and *eye*, represent the same diphthongal sound; *u*, *you*, and *ewe*, mark another; *ou* and *ow*, a third; *oi* and *oy*, a fourth, &c. The long *o* is expressed by the union of three other vowels in the word *beau*; which latter syllable has the power of the diphthongal *u* in *beauty*; a sound that is again given to other letters in *adieu*; and further, to fill the measure of absurdity, the letters *ieu* have occasionally the sound of *ev*, or *iv*, as heard in *lieutenant*. These triple vowels are sometimes called *Triphthongs*, but improperly, for they do not combine three several sounds, as this Geerk derivative implies. They are chiefly to be found in words of French extraction.

We have dwelt upon those distinctions of vowels, not for the purpose of teaching their pronunciation,

which we are aware cannot thus be taught, but from etymological views which will be afterwards apparent: besides, they point out the cause of certain orthographies that would be otherwise doubtful, and some of which we shall now explain.

There is some reason to believe that the Saxon final *e* was vocal; for the old English poets pronounce or suppress it at pleasure. In the present practice, it often serves, as we have seen, to throw back the accent of a syllable upon the preceding vowel instead of allowing it to rest on the intervening consonant. In compound words, this *e*, if followed by another vowel, has, in modern spelling, been discarded, in all cases where it could possibly be done. Thus the former orthography of *haveing*, *stateing*, *compareing*, and words of similar formation, (in which the preservation of the *e* pointed out their connexion with *have*, *state*, and *compare*,) are now written *having*, *stating*, *comparing*; and the place of the accent is shewn by the duplication, or non-duplication of the consonant. When the consonant is doubled, the preceding vowel is always understood to have the short sound, as heard in *fat*, *net*, *pin*, *hop*, and *pun*; but if the consonant in the accented syllable stands singly between two vowels, the preceding has its lengthened sound, as in *fate*, *mete*, *pine*, *hope*, and *pule*. Hence we write *fatted* for *fat-ed*, and *fated* for *fate-ed*; *netted* for *net-ed*, and *meted* for *mete-ed*; *pinned* for *pin-ed*, and *pined* for *pine-ed*; *hopping* for *hop-ing*, and *hoping* for *hope-ing*; *punning* for *pun-ing*, and *puling* for *pule-ing*.

It will be observed that all the preceding examples are participles, and that class of words, unfortunately

for young writers, is not to be found in the dictionaries. The rule for the duplication, or non-duplication, of the consonant before *ing*, *ed*, and other terminations beginning with a vowel, is general, but not universal. Some teachers consider the duplication as unnecessary after compound verbs, unless the accent (or stress) be upon the concluding syllable, and therefore direct that *to counsel*, *to level*, *to worship*, and similar words, should have the participles *counseled*, *counseling*; *leveled*, *leveling*; *worshiped*, *worshiping*; in place of the more usual orthography, which doubles the consonant in all verbs that end in *l* or *p*. It has not yet been customary to change the analogous nouns *counsellor*, *leveller*, and *worshipper*; and until that be done, the participles ought to follow the same rule. The duplication of *t*, as in *benefitting* for *benefiting*, and *combatting* for *combating*, is already almost out of use.

CHAPTER IV.

OF CONSONANTS AND THEIR SOUNDS—DISTINCTION
OF INTO LABIALS, DENTALS, NASALS, PALATALS,
AND GUTTURALS—DUPLICATES IN THE ENGLISH
ALPHABET, AND INTERCHANGE OF LETTERS.

CONSONANTS are either complete or partial stops of sounds. In the former case they are termed MUTES, and in the latter SEMI-VOWELS. They are also denominated LABIALS, DENTALS, NASALS, PALATALS, or GUTTURALS, according as the *lips*, *teeth*, *nostrils*, *palate*, or the *throat*, is more particularly employed in their conformation. The line of division between vowels and consonants is not absolutely determined; for there is a sort of neutral ground which belongs to neither.

The *w* and *y*, which some grammarians rank among the consonants, were, originally, the initial vowels *u* and *i* which assumed a new form when followed by another vowel to mark a diphthong. Thus the Saxon *iung* became *young*, and *uord* became *word*; having been probably pronounced *i-ung*, and *u-ord*, where the *i* and *u* were pure vowels, as in the German. The *w* and *y* are then merely *u* and *i*, under peculiar circumstances; for when followed by another vowel, they constitute such a preceding pressure upon its sound as to have an effect similar to the consonants, to the powers of some of which they nearly approach: for example, they

amalgamate more euphonously with the article *a* than with *an* ; as we read more easily, *a wood* and *a yard*, than *an wood* and *an yard*. At the close of an unaccented syllable, *w* is silent, as in *follow* and *narrow*, where the *o* alone is heard ; but in other words, such as *now*, *bow*, &c. it forms a diphthong in the same manner as the simple *u*. At the close of a syllable, *y* has one or other of the sounds given to *i*. In *bounty*, *county*, &c. it is a vowel ; and in *cry*, *try*, &c. it is a diphthong ; while in *boy*, *joy*, *toy*, &c. it is simply *i* preceded by *o*. The *y* in words of Greek extraction is not genuine English, but merely takes the place of the upsilon, as *pyre*, from *πυρα*.

The *w* then, as its name imports, is a double *u*, and *x* is a double *i*, giving *i* the Scotch sound (*ee*). The *u*, or *u*, was formerly the same as *v* or *v*, and the *w* was, at first, *vv*. The double *i* was written *ii*, and, when terminating words, the last *i* was lengthened into *j*, and thus *ij* became *y*. A dot is placed over the Saxon *ȳ* ; and there are generally two dots put over the German *y*, in the written character. The *ij*, as a double *i*, appears in the Roman numerals of our early printed books : thus seven is marked *vij*. Capitals are called, in Scotland, double letters ; because *duplicates* of the small Roman letter were used at the beginnings of paragraphs, before the large letters, or capitals, were introduced. This appears occasionally in some of Caxton's prefaces, which were published about the year 1480, where *For* is printed *ffor* ; *Femina*, *ffemina*, &c. An edition of Chaucer, by Caxton, in the King's Library, is said to have been printed in 1475 or 1476 ; and the only reason assigned for referring it to that

date is, "that it has neither capitals, initials, nor signatures."

H is a more forcible emission of the breath from the larynx than what is required for a simple sound, and thereby modifies a succeeding vowel, without any other appulse in the organs of speech. When thus pronounced it is termed an *aspirate*, and the letter with which it combines is said to be *aspirated*. Though often silent in modern speech, it is in most cases heard at the beginning of words: the only exceptions being in *heir*, *honest*, *honour*, *herb*, *hour*, *humble*, and *humour*, with their compounds; and in *hospital* and *hostler*; in all which words the succeeding vowel only is pronounced.

"The letter *h*," says Mr. Walker, "is often sunk after *w*, particularly in the capital, where we do not find the least distinction of sound between *while* and *wile*, *whet* and *wet*, *where* and *wear*. Trifling as this difference may appear at first sight, it tends greatly to weaken and impoverish the pronunciation, as well as sometimes to confound words of a very different meaning. The Saxons, as Dr. Lowth observes, placed the *h* before the *w*, as *hwat*; and this is certainly its true place; for, in the pronunciation of all words beginning with *wh*, we ought to breathe forcibly before we pronounce the *w*, as if the words were written *hoo-at*, *hoo-ile*, &c. and then we shall avoid that feeble Cockney pronunciation, which is so disagreeable to a correct ear."

Of the other consonants, *b*, *d*, *k*, *p*, *q*, and *t*, are MUTES, requiring the union of a vowel before they can be pronounced; and *f*, *j*, *l*, *m*, *n*, *r*, *s*, *v*, and *z*, are SEMI-VOWELS, that is, they admit of themselves an

imperfect species of sound. The letters *c* and *g* have each two different usages, being in the one case mutes, and in the other semi-vowels : *x* is a compound character. The semi-vowels *l*, *m*, *n*, and *r*, on account of their soft sound, and easy amalgamation with other consonants and with one another, have been termed LIQUIDS.

The consonants *f*, *v*, *m*, *b*, and *p*, are LABIALS ; of which *f*, *v*, and *m*, are semi-vowels ; *b* is sometimes called a semi-mute ; and *p* is a perfect mute, or complete stop to continuous sound. *M* is also a NASAL, being formed by allowing the vocalized air, after striking against the inside of the lips, to pass through the nostrils. The soft *f*, or *v*, is nearly allied to the initial *w*, which, itself an *u*, (where the lips are nearly, but not completely, closed), connects the labials with the vowels. The Greek ϕ , which we, in our derivatives, denote by an aspirated *p* (*ph*), is supposed to have had the same sound as *f*. The Germans have another labial, *pf*, which combines the sounds of *p* and *f* ; forming a kind of consonantal diphthong, which the smoother-tongued inhabitants of the south of Europe find it difficult to pronounce : as the word *pfaff*, a priest ; or the still more intractable junction of letters in *pfropfzieher*, a corkscrew. There is an equally frightful conglomeration of consonants in many English words ; but we get rid of their crash, when too troublesome, by not pronouncing them at all ; whereas the Germans are obliged to notice every letter, either separately, or as it is usually connected in combination with others. When two or more consonants can be combined into one general sound, without any intermediate vowel, the

same effect is produced as if they were one character. Thus the word *world* is a single syllable, though it is obviously composed of five separate sounds: those of the diphthong *wo* (*u-o*); the liquids *r* and *l*; and the terminating mute, *d*.

Europeans consider the labials as the easiest to be pronounced of all the letters; and yet, extraordinary as it would seem, it has been ascertained that the Mohawk, or language of the Six Indian Nations, does not contain a single labial consonant. Dr. Jonathan Edwards, in his "Observations on the Language of the Muhhekaneen Indians," inserts the numerals (as far as ten) and the Pater-noster in that of the Mohawk Tribes, to which he adds: "The reader will observe, that there is not a single labial, either in the numerals or Pater-noster of this language; and that, when they come to *amen*, from an aversion to shutting the lips, they change the *m* into *w*."

The DENTALS in our alphabet are *t*, *d*, *s*, *z*, *j*, *l*, *r*, and *n*: the last is also a nasal, the tongue pressing on the teeth, and causing the sound to issue through the nostrils. To these may be added *c* and *g*, when they have their soft sounds, in which case they are duplicates of *s* and *j*; as heard in *cell* and *gem*, which do not differ from the sounds *sell* and *jem*. The *c* and *g* are usually soft before *e*, *i*, and *y*, and hard or *palatal* before *a*, *o*, and *u*; but to the former part of this general rule there are several exceptions. The *z* is the soft *s* as it is pronounced between two vowels. Thus in *rose* and *zeal* the *s* and *z* are equivalent sounds: the soft *c* is the same as the hissing *s*.

S (as well as *d* and *t* in such words as *dwell* and

twine) combines easily with the initial *w*, as in *swell* and *swim*; and when written in the aspirated form (*sh*), it has the power of *s* prefixed to the initial *y*: so *shall* and *shape* are pronounced as if written *syall* and *syape*. This *sh* is equivalent to the French *ch*, a compound character which we have adopted in *bench*, *launch*, &c. *S* prefixed to the diphthongal *i*, or *u*, is equivalent either to *sy*, or to *zy*, according as it assumes the hissing or the soft sound; *admission* and *revision*, *sure* and *pleasure*, are examples. The terminations *ial*, *ion*, and *ious*, are equally pronounced *shal*, *shun*, and *shus*, whether preceded by *c*, *s*, or *t*.

The *j* (as well as soft *g*) combines the sounds of *d*, *z*, and *y*; for *jest* and *gem* are pronounced as if written *dzyest* and *dzyem*. The French *j* and soft *g* are less hard than ours, having the power of *zy* without the preceding *d*; so that a Frenchman would pronounce the forementioned words *zyest* and *zyem*. These sounds fall easily into that of the initial *y*, becoming *yest* and *yem*; and thus the dentals become connected with the vowels.

The dental *t* is called a mute, or perfect consonant; because its effect is a complete stoppage of sound. The *d* comes under the same denomination, but its power is less perfect, for the Germans occasionally interject a sort of consonantal diphthong between them by writing *dt*. This is generally, though not always, the consequence of pressing out an intervening *e*, as we sometimes do by writing *markt*, *pluckt*, &c. for *marked*, *plucked*, and other similar orthographies. The English have two sounds, between *d* and the *z* or soft *s*, for both of which (the Roman alphabet containing no pro-

per character) they write *th*, an aspirated *t*. These two sounds are heard in *thing* and *them*, and are so completely distinguishable that some grammarians, in order to avoid ambiguity, have proposed *dh*, an aspirated *d*, to represent the latter. In the Saxon small alphabet, there are two characters (᠞ and þ) for the English *th*, which Ben Jonson thinks were separately applied to its twofold power; but they were confounded by the copyists; probably because the sounds themselves were so confounded, according with the residence of the writer. When that alphabet was superseded by the Old English, or black letter, *p* (*y*), as being the likeliest in form, was often substituted for the Saxon þ (*th*); and hence, in early printed works, we see *p*^e for *the*, *p*^t for *that*, and other similar contractions—contractions which are still used in many modern manuscripts.

In dialects of the same fundamental tongue the dentals are interchangeable. The conversion of *th* into *s* pervades the whole fabric of modern English. The *th* in the third person singular of the present tense of verbs has become antiquated, but was at one time universal. He loveth, he hateth, &c. are now superseded by he loves, he hates, &c. except in the writings of certain divines, who affect the language of the old translation of the Scriptures. In Sir Thomas More's works, published, by order of Queen Mary, in 1557, *looketh*, *smileth*, and the similar parts of other verbs, were meant to be pronounced in one syllable, as if written *look'th*, *smil'th*, &c. which might readily be changed into *looks*, *smiles*, &c. This fact cannot be doubted, since it appears in his poems; unless we could suppose that

Sir Thomas was regardless both of feet and rhyme, to which, in all his other verses, he shows an accurate ear. At any rate, the elision of the *e* before *th* must have been understood in the scanning of his lines, for it is frequently left out in his prose writings; such words as *whirlth*, *pluckth*, and *starth*, being printed in place of *whirlth*, *plucketh*, and *starteth*, which almost demonstrates that the *th* was then either silent or pronounced as *s*. Grammars generally follow instead of leading the custom of language, and in that written by Ben Jonson the *th* is retained in the conjugation of the verb; but he adds, that "it is sometimes shortened into *z* or *s*."

The liquids *l* and *r* are usually included among the dentals. They are formed by similar appulses of the tongue, which, in the former, presses by its tip upon the upper gum, and, in the latter, just approaches so as to produce a tremulous vibration. Those letters were, in many cases, aspirated by the Saxons, who wrote *hlaf*, a loaf; *hleap*, a leap; *hlid*, a lid; — *hracod*, ragged; *hrefn*, a raven; *hring*, a ring, &c. The Greeks had also their aspirated *r*, the sign of which, without its power, we preserve by the letters *rh*, in *rhapsody*, *rhetoric*, *rhyme*, and other derivatives from that language. The strong aspiration of *r* associates it with the gutturals; while, on the other hand, the soft lisping sound which seems to have been given it by the Romans was so near to an *s*, that these two letters were often written indifferently in the Latin language.

For the clearer illustration of the remaining dentals, it will be found convenient to treat of them in conjunction with the palatal letters. It seems probable that

the Saxon *c*, like our *c* and *ch*, had different powers, and the same may be said of the letter *g*; but, when and how those powers were exerted, we are left to conjecture. However these may have once been, when, in the progress of the language, the Saxon characters were superseded, a change of orthography was introduced (which in many cases yet remains), for the purpose of distinguishing between the soft and the hard sounds of the doubtful letters. It was then that the final *c* was followed by a *k*, to fix its hard pronunciation; a practice which is getting into disrepute, in spite of the Dictionaries. The dismissal of the *k* produces additional anomalies (already too numerous), particularly in the participles where it requires to be re-inserted, as in *trafficking* and *trafficked*, from *to traffic*. The soft sound of the final *c* was denoted by affixing an *e*.

The German *z* is equivalent to the English *ts*; and consequently *zimmer* (a chamber) is pronounced *tsimmer*, and *zin* (tin) is *tsinn*. The old English *ch* might be expressed by *tsy*; for *chair* has the sound of *tsyair*, and *child* of *tsyild*. The French *ch* (*sy*) has been already mentioned. There is a third *ch*, the Greek χ , used in words derived from that language, to which we have given the power of *k*; and a fourth *ch* is found among the Saxon, Scotch, and German gutturals: but, on examination, it will be discovered that all the four merge into one another.

To mark the dental sound of *ch* (*tsy*), a *t* is in some cases prefixed, as in *catch*, *ditch*, and *latch*; while in other words of the same sound, as *such*, *rich*, and *which*, the character is left undetermined. The reason

for the want of generality in this case may have been, that the power of *ch* differed in the several quarters of the island. The *ch*, whether guttural or dental, is often transmuted into *k*, even where the words are not of Greek extraction. *Sik*, *pik*, and *bik*, in Scotland are the same as *such*, *pitch*, and *bitch*; and the guttural *loch* is a lake. *Dike* and *ditch* still remain in the Dictionaries with the same signification. *Speech* and *speak*; *watch* and *wake*; *batch* and *bake*; *rancid* and *rank*; *cancer* and *canker*, are respectively kindred words.

The double power of *g* appears to have been equally troublesome to our ancestors. The general rule that it is soft before *e*, *i* and *y*, had then, as well as now, numerous exceptions. To give it the soft sound when final, an *e* was added; but that did not always answer the purpose; for such words as *sage*, *oblige*, and *huge*, implied pronunciations of the vowels *a*, *i*, and *u*, that were not always required. To preserve the short sounds of these vowels, and at the same time to mark the soft *g*, a *d* was prefixed; and hence we acquired such orthographies as *badge*, *ridge*, and *judge*, which give the vowels the shortened sound. But a difficulty still remained. The soft and the hard *g* were then, as now, interchangeable. The Scotch still write *brig* for *bridge*, *rig* for *ridge*, and *segs* for *sedges*; and, even in good English, *obliged*, in another form, becomes *obligated*.

To mark the hard *g* before *e* and *i*, where the soft sound would have otherwise been presumed, an *u* was affixed; and hence such words as *guilt*, *guide*, *plague*, and *rogue*. This was at first more general than now;

for *guive*, *guild*, and many others, are now written without the *u*, though still retaining the hard sound.

The PALATALS and GUTTURALS are so nearly allied that they may be treated as if they were a single class. The *h*, hard *c*, and *q*, have the same power; but the latter being always followed by *u* and another vowel may be considered as the Palatal, or hard diphthongal pronunciation, of what *wh* (or rather *hw*) is the Guttural. The Gothic \odot has no corresponding character in any other alphabet with which we are acquainted. The Saxons supplied its place with *hw*, which we have transposed into *wh*. The Latin *qu* appears to have been a similar, if not the same, sound; for in order to translate Latin words, with this initial, into English, we have, in many cases, only to change the *qu* into the softer sound *wh*, when the meaning will be apparent: thus *qui* is who; *quid* is what; *quando* is when, &c. The old Scotch authors always wrote *quh* for *wh*, as *quhen* for when; *quhairfor* for wherefore, &c. *X* has a double and compound usage; sometimes equivalent to *gs*, as in *example*, and at other times to *hs*, as in *extent*. The Greek *ch* has been already noticed. The hard *g*, as in *gone* and *got*, is still less hard than *h*, being formed farther back in the palate: behind this, the sounds are wholly guttural.

Between *h* and *g* hard there have been interposed two guttural sounds unknown to the modern English; but both of which were doubtless common to the Gothic and Anglo-Saxon, as they are to the modern Celtic and some of the Teutonic tongues. The *first* sound is merely a strong aspiration of *h*, with this difference, that, like every other consonant, it may terminate

as well as begin a syllable. Were we to accent the *h* in the dissyllable *aha*, pronouncing it *ah'a*, in place of *a'ha*, we should have the sound in question. It is the German *ch* in *lachen*, *sprechen*, &c. and was simply *h* in the Saxon orthography, as is seen in *briht*, bright; *frihtan*, to frighten; and in many other words. The *second* is the guttural *g*, as heard in the German *lager*, a camp; and seen in the Saxon aspirated *g*, in *burhg*, a burgh or city. Both these gutturals still exist in the Scotch dialect, though the distinction between them is not so well preserved as in the German. The *gh*, which still stands in so many words, bears ample testimony of its former power. It is the ghost of a departed guttural, who is now either condemned to silence, or to mutter in different dialects that are all discordant to his native tongue. In *gherkin* we must pronounce the soft *g*, and in *ghost* the hard; in *laugh*, it must be an *f*; in *lough*, a *k*; in *drought*, *th*; and in the greater number of cases it is to be wholly neglected. The multitude of apparently useless letters which, on account of this and other causes, cover a great proportion of the page, gives a double feature to the English language; it is one thing to the eye, and another to the ear. The same sound is thus made to express different ideas, thereby generating a confusion which is not to be found in the cognate tongues. An example occurs to us in the words *wright*, *write*, *right*, and *rite*, each of which has preserved its originally separate pronunciation in the modern Scotch.

Of *Nasal* sounds, the *m* and *n* have been already noticed. Their distinction is wholly between a less and a greater compression of vocalized air, when pass-

ing through the nostrils, compared with the cavity of the mouth. In the common pronunciation of *m*, the cavity is extended to the lips, while in the *n* it is shut at the gums. Both these sounds, however, may be produced without changing the capacity of the cavity, by varying the aperture of the emission; if both nostrils are open, the *m* is heard; and by shutting one we have the *n*. To those who imagine that the characters of the first alphabet were shaped to the organs that produced them, it will not appear ridiculous to add, that the *m* and *n* have, respectively, some resemblance to the double and single nostril.

The French final *m* and *n* are often silent, serving only to give a slight nasal twang to the preceding vowel. In old French, the *n* was often followed by a *g*, which does not now appear; thus *besoin* (need) was *besoing*; and *loin* (distant) was *loing*; perhaps akin to our adjective *long*, where the *ng*, though stronger, is still a simple sound. The English *n*, when followed by either of the palatals *c*, *h*, *q*, or *x*, (as in *anle*, *bank*, *conquer*, and *lynx*,) by adding their several powers, is harsher and more guttural than the present French nasal or even the English *ng*. It was probably to mark a similar sound that the Greeks doubled the *g* or prefixed it to the other palatal letters; for which the Latins, in latter times, substituted an *n*. Thus, *aggelos* became *angelus*, an angel; and *aghyra* became *anchora*, an anchor. By our manner of separating the syllables in *an-gel* we have lost the nasal guttural *ng*, which we have preserved in *ang-le*.

In another ancient guttural, *n* or *m* followed the palatal letter, as we see it in many words of Gothic as

well as of Greek extraction : as *gnome*, *gnomon*, *phlegm*, *know*, *knave*, *reign*, *deign*, &c. In all such words the palatal letter is now silent ; but the Scotch still pronounce the initial *gn* and *kn* in a guttural manner ; and the final *gn* as we do *ng*. Gawin Douglas and other old authors write *ring* for *reign* ; and, in some counties, this is still the pronunciation. In compound words, these incorrigible conjoined letters are often separated, and thereby become vocal : thus the *g* is lost in *phlegm* and *sign*, but is found again in *phlegmatic* and *signify*. Modern pronunciation is always very accommodating to the organs of the voice. We preserve certain patches of letters, which represent the characters of other times and of other tongues, solely to assist us in our derivations ; but they are uttered, or not, as best suits our convenience. For example, the Greek θ , ϕ and ψ , are expressed in Roman characters by *th*, *ph*, and *ps* ; but the derivatives *phthisical* and *psalter* are pronounced *tizzehal* and *sawltur*.

It was impossible to prevent the preceding observations on the classification of the consonants from becoming, in some degree, desultory. The advantages which might have been gained in systematic regularity would have been lost in the meagerness of the detail. We shall, therefore, collect the general outlines in a tabular form, for the purpose of convenient reference.

<i>Organ.</i>	<i>Simple sounds.</i>	<i>Duplicates.</i>	<i>Composite sounds.</i>
Labials.	p, b, f, v, w, —m.	ph (Greek).	
Dentals.	{ t, th, d, th (soft), s, z, y, —l, r, n. }	{ c (soft).	{ ch, ch (French), j, g (soft).
Palatals.	k, g (hard).	{ c (hard), q, ch (Greek).	{ x.
Gutturals.	{ h, ch, gh, —ng, gn, kn. }	.	nc, nk, nq, nx.
Nasals, being labial, den- tal and gut- tural.	{ m, n, ng.		

The binary and ternary combinations of consonants, such as *bl, br, gl, sh, —spr, str, —lm, rm, —rld*, &c. in which we recognize the powers of the several letters, can be considered only as consonantal diphthongs and triphthongs; and we might, without irregularity, have included *x, j, g* (soft), and the dental as well as the French *ch*, in the same class; for we have seen that these also are compounds. There is only a single vowel in the clustered monosyllable *strengths*.

CHAPTER V.

PARTS OF SPEECH DEFINED AND SEPARATELY
DISTINGUISHED.

MUCH useless discussion has appeared concerning the different kinds of words, or, as they are called, PARTS OF SPEECH. They correspond with the nature of our ideas, and must follow the train of thought. An investigation into the composition of language is resolvable into an enquiry concerning the abstractions and classifications of the human mind. A loose collection of materials is viewed with emotions of aversion. We love to rear the ruined fabric,—to generalize and to arrange the objects of our knowledge.

The first natural division of words is the *names of things*. They are called NOUNS which signify *names*; and also SUBSTANTIVES as denoting *substances* or *things*. The sound, or syllable, which brings directly to our recollection any object in nature, or being of imagination, is its name: such as *man, bird, tree*, which are general, as being each applicable to a class of which there may be many individuals, as *John, a lark, an oak*; or *knowledge, wisdom, virtue*, which are mental existences. Nouns of two, or more syllables, are compound words, formed generally from some relation, real or imaginary, observed between them and the primitives first denominated, as *woman, eagle, tiger, cypress*. Others have their syllabic additions

still distinguishable, as *blacksmith*, *wheelwright*, *apple-tree*, and, generally, all those whose divisions form simple sounds still used in the language. *Nouns*, or names, comprehend every thing that exists, and, in an extended sense, include all the other divisions of words.

Things that we perceive to exist, must possess some *qualities* which render their existence known to the human mind. Something must act upon the senses before objects can be perceptible, if we allow the operations of a material universe; which here cannot be denied; for, on the basis of this belief the whole structure of language is erected. *Qualities*, as a division of words, have been, in general, known by the name of *ADJECTIVES*, that is *added* or *adjected* names, though part of them have been included under other denominations. Objects are distinguished by their *extension*, *figure*, *colour*, &c.; and hence *big*, *round*, *white*, &c. are adjectives. It is evident that these words do not express *things*, but *modes*. They apply, not to the principle, but to the marks, or energies, of existence; and, for aught that language denotes to the contrary, the ideal relations which they express may exist, either in the mind that perceives, or in the substance that originates the perception. All adjectives, however, may, in a certain respect, be considered as nouns. We may view a quality as a thing of itself, independent of the substance to which it is joined. *Good* may be considered as varying in degree, and *white* may be clear or muddy. Such cases may be explained by supposing a general noun, such as *thing*, or *object*, to be understood, though not expressed,

in the sentence ; or the adjectives themselves may be treated as nouns. This applies to all the kinds of adjectives to be afterwards considered. We have *perpendicular*, *opponent*, *learning*, &c. all originally adjectives, but now also used as if they were nouns. It is hence that some grammarians have made two divisions of the noun, calling one NOUN SUBSTANTIVE, and the other NOUN ADJECTIVE.

We are well aware that, philosophically considered, the separation of *quality* from *substance* involves a contradiction. Yet, after all, it is with qualities alone that we are acquainted ; and we know nothing of the essence or substratum of a being, different from the *collection* of appearances which it is known to possess. To speak of a *quality*, then, unconnected with a *substance*, is merely to view that substance under *one* of its relations. The mathematician reasons on the properties of *numbers* ; but these must be conjoined with other relations : they must be applied to *things* with which the senses are otherwise conversant, before they can be useful in the common affairs of life.

Hitherto we have only considered the names and qualities of things ; but these *things* perform certain functions in the world. Words that express the *state* or *action of things* are denominated VERBS (Latin *verbum*, a word), as if they were *words* by way of eminence ; and this designation (though improper, etymologically considered) has been so generally in use among writers on Grammar, that it might be inconvenient to substitute another. It is evident that words expressing the relations of *action*, if neither the *agent* nor the *patient* be mentioned, must be simply the

names of such *actions*; and therefore, *love*, *hate*, *joy*, and *grief*, belong to the class of nouns. To specify that those passions are put into play, the idea of *action* is joined, either by a separate word, by a prefix, or by a termination. Thus we have *to love*, *to hate*, *to enjoy*, *to grieve*; which are, originally, the same with *do love*, *do hate*, *do enjoy*, *do grieve*; or, *act love*, *act hate*, *act joy*, *act grief*; as will afterwards be more fully explained. In other cases the mark of *action* is affixed to the verbal noun, as *I loved*, *he loves*, or *loveth*; the terminations *ed*, *es*, and *eth*, performing the same part as the separate particles *did*, *does*, and *doth*: but of this we shall have more to say hereafter.

In every expression of action there are an *agent* and a *patient*. The action is to be endured as well as exerted, and, therefore, the passive state, *I am*, *I exist*, *I sleep*, &c. as well as the phrases, *I am loved*, *I am hated*, &c. are usually included under the head of Verbs; though, in the latter examples, the word *am* alone is a verb,—*loved* and *hated* being adjectives. The fact is, that, as an adjective is nothing else but the *name* of a *quality*, so a verb is only the *name* of an *action* or *state of being*; and the apparent variations of form are occasioned solely by its connexion with other words which denote that the *action* of the verb is *exerted*. All the moods and tenses of the Greek and Latin have arisen from the difficulty of analyzing the multiplied combinations of words, which are contained in the classic writers of antiquity; and the modern tongues, whose involved and twisted chains might more easily be unravelled, have had their grammars

formed by minds enthusiastically attached to the systems of the ancient schools.

As *things* have various *qualities*, and produce that class of words termed Adjectives, so there must be different *modes* or *manners of action*, producing a division of words that have been called ADVERBS. These are generally Adjectives, with the addition of *ly* (or *like*) to show their correspondence with the Verb. Thus, *I love* WISELY (or WISE-LIKE) means like a wise man. It is evident that this is no new class of words, but a comparison of *qualities*, where one of the Substantives is understood. Adjectives and Adverbs are, therefore, the same kind of words; and, where it is unnecessary to mark the comparison, the Adjective is used without any inflexion.

PARTICIPLES are compound words, expressing the *quality* of being the *agent*, or the *object* of an action; and they must also be considered as Adjectives which owe their verbal signification to their *affixes*: as *loving* and *loved* are formed by the *active* additions of *ing* and *ed*. Were we to adhere to the classification of simple words alone, these, as a kind of phrases, or junction of ideas, should be discarded.

When speaking of Adjectives, we should have noticed a particular genus, respecting which grammarians have been at a loss to guess whether they were Nouns, or to what other class they belonged. They have, therefore, as is the general practice in such cases of difficulty, assigned to them a separate department, under the denomination of PRONOUNS; because they are used in the place of Nouns. They

are, in fact, nothing but Adjectives, or qualities, though now often used without the Substantives, which are understood; and in that case, by an easy transition, they are raised to the rank of imaginary personages, and treated as if they were Substantives themselves. This, however, was not formerly so common; and in legal instruments, where language of three centuries old is employed, their Substantives are generally conjoined. Instead of the ordinary phrase, "*He struck him*," they say, "*He, the said A. B. struck him, the said C. D.*," marking the persons to whom the Pronouns refer. *This* or *that*, as particularly specify an object, as its colour or its form; and *I* and *you* as distinctly discriminate between the *speaker* and the *hearer*.

The words **A** (or **AN**) and **THE**, though they have been usually considered as a part of speech distinct from every other, under the name of **ARTICLES**, are of the species last mentioned. The first is the numeral *one* with a particular application; and it is surprising that the latter should ever have been separated from the class of Pronouns. In all languages, when speaking of things, there is a necessity for limitation. **A** (which, to avoid hiatus, is written **AN** before a vowel) expresses that we speak of *one* such thing as the Substantive describes: it is the **INDEFINITE ARTICLE**. **THE** designates the person, or thing (or, it may be, the persons or things) of which, from other circumstances, we have some acquaintance; and it is, therefore, termed the **DEFINITE ARTICLE**. Those tongues which are supposed to want articles will, on examination, be found to possess these Defini-

tives, either separately, in their prefixes, or in their terminations. "The Latin *quis* is evidently καὶ ος; and the Latin terminations *us, a, um*, no other than the Greek article ος, η, ον."

From fifty to sixty other words, which could not be brought within the limits of any of the preceding divisions, have been formed into two separate classes, termed PREPOSITIONS and CONJUNCTIONS: so called, the former (*pre-positus*) because usually *placed before* Substantives; and the latter from their being used to *conjoin* words, or sentences. Both these classes have been individually examined by Mr. Horne Tooke in his "Diversions of Purley," and shewn to be merely either verbs or nouns, whose other parts, or compounds, are, in general, not to be found in the language; for which reason the task of fixing their accurate signification becomes the more laborious. Whether or not he has, in all cases, been equally successful, it is not here our business to enquire. It is sufficient for our present purpose that *and, but, yet, —from, to, with*, and the like, have significations of their own, independent of their connexion in the sentence where they are found; and this Mr. Tooke has clearly demonstrated. If, then, each has a *meaning*, and is capable of raising an idea in the mind, that idea must have its prototype in nature. It must either denote a *state*, or *exertion*, and is therefore a *Verb*; or a *quality*, and is in that case an *Adjective*; or it must express an *assemblage of qualities*, such as is observed to belong to *some individual object*, and is, on this supposition, the *name* of such *object*, or a *Substantive*.

The only class of words which remains to be noticed is that of *INTERJECTIONS*; and these must always belong to one or other of the divisions already mentioned. When the mind is overpowered by passion, or violence of feeling, unconnected words and broken sentences are uttered: but every such word, or sentence, is an *Interjection*, and has its meaning by completing the sentence with those words which are unexpressed. In English, a few sounds, as *oh ! fie ! alas !* &c. are particularly used for the expression of exclamation, arising from the impulse of *astonishment*, *aversion*, *pain*, or other emotions. But, beside these, any other word, or phrase, such as "*Wonderful !*" "*How wretched !*" &c. may become an *Interjection*; and in this it does not change its nature, but merely, from its disjointed and *interjected* situation in the page, marks the powerful influence of some overwhelming passion in the speaker's mind.

In this general sketch of the different kinds of words, we have enumerated ten divisions, viz. *Substantives*, *Adjectives*, *Verbs*, *Adverbs*, *Participles*, *Pronouns*, *Articles*, *Prepositions*, *Conjunctions*, and *Interjections*. These, to be sure, might all be classed under the three heads of *Names*, *Qualities*, and *Actions*, that is, of *Substantives*, *Adjectives*, and *Verbs*; but they are the *Parts of Speech* generally recognised in English Grammars; and will serve as convenient subdivisions for our further remarks on the subject. We shall, therefore, reconsider them individually, in such order as we judge most conducive to the ease of explanation.

CHAPTER VI.

OF SUBSTANTIVES AND THEIR PLURALS. — TABULAR
LIST OF PLURALS.

A **SUBSTANTIVE** (or **Noun**) is the name of a real or imaginary being, — of a *something*, possessing qualities (one or more) by which its separate existence may be identified and characterized. This is an abstract definition; but it will be better understood when applied to the several species of Substantives.

This class of words may be conveniently considered under three distinct heads:

1. **REAL NOUNS**, or *Names of Things*: as, sun, moon, lion, tiger.
2. **VERBAL NOUNS**, or *Names of States or Actions*: as love, hatred, hunting, fishing.
- and 3. **ABSTRACT NOUNS**, or *Names of Qualities*: as whiteness, wisdom, courage,

The first designate objects that we conceive to have a permanent existence; the second give names to the fleeting states and changes of things; and the last denominate the qualities themselves by which objects, or actions, exhibit, each its separate existence, to the human mind.

The *Names of Things*, like the objects themselves, may be considered, either individually, or as belonging to a class consisting of many individuals. Thus, London, Etna, and the Danube, refer us, each to an

individual city, mountain, and river, of which we are otherwise supposed to have some knowledge; while the words city, mountain, and river, are *general* names which include the former as well as others of similar species. There are many cities, many mountains, and many rivers; but there is only one London, one Etna, and one Danube: these latter are termed **PROPER NAMES**, in contradistinction to **COMMON NAMES**, such as city, mountain, and river. Terms that refer to a number of individuals, considered as connected in one body, such as *people, army, flock, &c.* are called **COLLECTIVE NOUNS**, or **NOUNS OF MULTITUDE**.

The progress of knowledge is from general to particular, from loose to accurate; and hence the *common* precede the *proper* Names. The child has the general notion of a *tree* long before it learns to distinguish between an *ash* and an *oak*; and these names, though it may be now difficult to trace their origin, must have at first expressed qualities: for they were, and still occasionally are, used as adjectives, forming the compounds *Ash-tree* and *Oak-tree*. Even when arrived at this stage of nomenclature, we are still at a distance from individual designations. Every tree, though of the same species, or variety, differs in something from its fellow, and possesses some peculiarity by which it might be separately characterized: it may grow in a particular spot, or have been planted by a revered ancestor.

To give distinctive names to every object in nature would be impossible, and if possible would be useless. The occasion for such distinctions is almost always local and temporary, and they are, in most cases, suf-

ficiently indicated by the descriptions and allusions which accompany the mention of the particular object of which we speak. These are referred to by means of pronominal words, among which the articles *a* and *the* are peculiarly distinguished. ‘*A* man’ or ‘*a* tree,’ is *one* man, or *one* tree, spoken of without specification of which is meant. ‘*The* man,’ or ‘*the* tree,’ alludes to a man or a tree that is otherwise mentioned; and may be applied to the plural (‘the men’ or ‘the trees’) with similar effect. Besides, every adjective has the faculty of individualizing the substantive to which it is properly applied. The word *description*, for example, has only a general meaning. It may be either *clear* or *confused*; *vivid* or *dull*; or it may be particularized, in a clause, by stating it as ‘the description which you gave yesterday.’

OF PLURALS.

A common name, when we speak only of one object, is said to be in the *Singular Number*: thus, *man*, *horse*, *tree*, &c. are Nouns in the *singular*; but when we speak of more than one individual of the kind, the word changes its orthography, becoming a *Plural Noun*, or a Noun in the *Plural Number*, as *men*, *horses*, *trees*, &c. The Greeks had a *Dual Number*, or termination which denoted *two* individuals, thereby, when they pleased, exhibiting their substantives in pairs.

The general Rule for the formation of the plurals of English substantives is to add an *s* to the singular: thus, *mountain* becomes *mountains*, *hill* becomes *hills*, and *river* becomes *rivers*. The following are varieties of this Rule:

When the singular ends with a silent *e*, after the soft *c*, *g*, *ch*, or after *s*, *x*, or *z*, the additional *s* adds a syllable in the plural: as in *place places*; *cage cages*; *niche niches*; *disease diseases*; *axe axes*; and *maze mazes*.

When the singular terminates with *ch* soft, with *s*, *sh*, *x* or *z*, though not followed by a silent *e*, an *e* is introduced for the sake of easy utterance: thus *church* becomes *churches*; *dress dresses*; *lash lashes*; *tax taxes*; and *buzz buzzes*.

Substantives that terminate in the singular with *y* after a consonant form their plurals by changing the *y* into *ies*; as *beauty beauties*; *country countries*. The reason is, that such substantives were formerly written with *ie* in the singular; as *beautie* and *countrie*; and consequently take *ies* in the plural according to the general Rule.

Substantives of which the singulars terminate in *o*, preceded by a consonant, add *es* in the plural, without causing an additional syllable: as in *cargo cargoes*; *echo echoes*; *negro negroes*, &c. This orthography seems to have been adopted to guard against the hissing sound of the *s*; and was therefore judged unnecessary when the *o* followed a vowel, as in *nuncio*, *seraglio*, *bamboo*, &c. which have their plurals by the addition of a simple *s*. The otherwise general practice of introducing an *e* before the *s*, when the *o* follows a consonant, has now some acknowledged exceptions, as *canto*, *cento*, *duodecimo*, *octavo*, and *quarto*, which make the plurals *cantos*, *centos*, *duodecimos*, *octavos*, and *quartos*; and an eminent lexicographer

has recently endeavoured to discard it in all other cases, as a useless incumbrance upon the language.

Another variety in the formation of plurals (consequent upon the pronunciation) is the change of singulars in *f* and *fe* into plurals in *ves*; which takes place in the following words and their compounds:

Singulars.	Plurals.	Singulars.	Plurals.	Singulars.	Plurals.
Calf	Calves.	Life	Lives.	Staff	Staves.
Elf	Elves.	Loaf	Loaves.	Thief	Thieves.
Half	Halves.	Self	Selves.	Wife	Wives.
Knife	Knives.	Sheaf	Sheaves.	Wolf	Wolves.
Leaf	Leaves.	Shelf	Shelves.		

The sound of *s*, with a different orthography, gives to *die* the plural *dice*, when referring to cubical bôdies; while the regular plural *dies* denotes the stamps used for making impressions on metals. *Goose* has the plural *geese*; *louse* has *lice*; *mouse*, *mice*; and *penny*, makes *pence*, except when referring to the coins as separate pieces, when we call them *pennies*.

In old English many substantives made their plurals in *en*, of which a few have reached our times: thus, *brother* has the plural *brethren* in the solemn style, though *brothers* is more common. *Child* has *children* in all cases. *Cow* has occasionally *kine* (*cowen*), though now obsolete, being supplanted by *cows*. *Man* has *men*; *ox* has *oxen*; and *woman*, *women*. Formerly *chicken* was the plural of *chick*, but it is now understood to be singular, and has its plural *chickens*; *swine* was once *sowen*, the plural of *sow*. Another old form has left us *teeth* as the plural of *tooth*, and *feet* of *foot*, whether as a measure of length or the limb of an animal. The words *alms*, *amends*, *brace* (a pair), *deer*, *hose*,

mackerel, means, neat, news, sheep, sweepstakes, swine (as now used), and *vermin*, have the same orthographies in the plural as in the singular. Some words, such as *ashes, bellows, and tongs*, have no singulars; while others, like *patience* and *sincerity*, have no plurals. Proper names are of course confined to the singular; as are *fish, fowl, &c.* when, like *flesh*, they are used specifically.

This much will be sufficient with regard to the plurals of words that are genuine English; but the language has imported a numerous vocabulary from other tongues; and these, chiefly scientific, have generally brought plurals along with them, differing entirely from the methods of formation which we have now described. Many of them have also had new plurals given them, according to the English form; so that writers have a choice of a double set, some using one and some the other. The following list contains most, if not all, that have not been completely naturalized; and the list is the more necessary as those plurals are not to be found in the Dictionaries.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Acromion,	Acromia.	Appendix,	Appendices.
Aetites,	Aetites.	Apsis,	Apsides.
Albugo,	Albugines.	Arcanum,	Arcana.
Allantois,	Allantoides.	Ascaris,	Ascarides.
Aloës,	Aloës.	Ascites,	Ascites.
Amanuensis,	Amanuenses.	Automaton,	Automata.
Ambages,	Ambages.	Axis,	Axes.
Analysis,	Analyses.	Bandit,	Banditti.
Ananas,	Ananas.	Banditto,	Banditti.
Androgynus,	Androgyni.	Basaltes,	Basaltes.
Animalculum,	Animalcula.	Basis,	Bases.
Antithesis,	Antitheses.	Beau,	Beaux.
Apex,	Apices.	Billet-doux,	Billet-doux,
Aphelion,	Aphelia.	Bolis,	Bolides.
Apparatus,	Apparatus.	Burgensis,	Burgensis.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Calculus,	Calculi.	Focus,	Foci.
Calix,	Calices.	Foramen,	Foramina.
Callus,	Calli.	Formula,	Formulae.
Calx,	Calces.	Forum,	Fora.
Cantharis,	Cantharides.	Frustum,	Frusta.
Caries,	Caries.	Fucus,	Fuci.
Catachresis,	Catachreses.	Fungus,	Fungi.
Cerastes,	Cerastes.	Genius (aspirit)	Genii.
Chamois,	Chamois.	—— (talent)	Geniuses.
Cherub,	Cherubim.	Genus,	Genera.
Chiliaedron,	Chiliaedra.	Ginglymus,	Ginglymi.
Chrysalis,	Chrysalides.	Glacis,	Glacis.
Cicatrix,	Cicatrices.	Gymnasium,	Gymnasia.
Collyrium,	Collyria.	Helix,	Helices.
Colossus,	Colossi.	Heptaedron,	Heptaedra.
Compages,	Compages.	Hexaedron,	Hexaedra.
Congeries,	Congeries.	Hiatus,	Hiatus.
Convolvulus,	Convolvuli.	Hypogeum,	Hypogea.
Crisis,	Crises.	Hypothesis,	Hypotheses.
Criterion,	Criteria.	Icosaedron,	Icosaedra.
Datum,	Data.	Ignis fatuus,	Ignes fatui.
Decaedron,	Decaedra.	Impetus,	Impetus.
Desideratum,	Desiderata.	Index,	Indexes.
Diabetes,	Diabetes.	—— in Algebra	Indices.
Diaeresis,	Diaereses.	Iris,	Irides.
Dodecaedron,	Dodecaedra.	Kermes,	Kermes.
Dogma,	Dogmata.	Lamina,	Laminae.
Dracunculus,	Dracunculi.	Larva,	Larvæ.
Echinus,	Echini.	Legumen,	Legumina.
Effluvium,	Effluvia.	Lemma,	Lemmata.
Electrophorus,	Electrophori.	Lentigo,	Lentigines.
Ellipsis,	Ellipses.	Lixivium,	Lixivia.
Embolus,	Emboli.	Lustrum,	Lustra.
Emphasis,	Emphases.	Macula,	Maculae.
Emporium,	Emporia.	Magus,	Magi.
Encomium,	Encomia.	Manes,	Manes.
Entremets,	Entremets.	Matrix,	Matrices.
Ephemeris,	Ephemerides.	Mausoleum,	Mausolea.
Ephemeron,	Ephemera.	Medium,	Media.
Epidermis,	Epidermides.	Memorandum,	Memoranda.
Epinyctis,	Epinyctides.	Menstruum,	Menstrua.
Erratum,	Errata.	Mephitis,	Mephites.
Exanthema,	Exanthemata.	Metamorphosis,	Metamorphoses.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Metatarsus,	Metatarsi.	Ranunculus,	Ranunculi.
Miasma,	Miasmata.	Regulus,	Reguli.
Momentum,	Momenta.	Saliva,	Salivæ.
Monsieur,	Messieurs.	Sarcophagus,	Sarcophagi.
Mr.	Messrs.	Scholium,	Scholia.
Mrs.	Mesdames.	Scirrhus,	Scirrhi.
Narcissus,	Narcissi.	Scoria,	Scoriæ.
Nautilus,	Nautili.	Seraph,	Seraphim.
Nebula,	Nebulæ.	Series,	Series.
Noctambulo,	Noctambulones.	Serpigo,	Serpigines.
Nucleus,	Nuclei.	Shamois,	Shamois.
Oasis,	Oases.	Siliqua,	Siliquæ.
Octaedron,	Octaedra.	Sous,	Sous.
Oesophagus,	Oesophagi.	Species,	Species.
Paratis,	Paratides.	Spectrum,	Spectra.
Parenthesis,	Parentheses.	Speculum,	Specula.
Parheliion,	Parhelia.	Stamen,	Stamina.
Pentaedron,	Pentaedra.	Stigma,	Stigmata.
Perigeon,	Perigea.	Stimulus,	Stimuli.
Periheliion,	Perihelia.	Stratum,	Strata.
Periosteum,	Periosteæ.	Succedaneum,	Succedanea.
Phalanx,	Phalanges.	Superficies,	Superficies.
Phasis,	Phases.	Synthesis,	Syntheses.
Phenomenon,	Phenomena.	Tarsus,	Tarsi.
Phosphorus,	Phosphori.	Thesis,	Theses.
Polyedron,	Polyedra.	Trapezium,	Trapezia.
Polypus,	Polypi.	Tripod, }	Tripodes.
Postulatum,	Postulata.	Tripod, }	
Premium,	Premia.	Tumulus,	Tumuli.
Proboscis,	Proboscides.	Uterus,	Uteri.
Pylorus,	Pylori.	Varix,	Varices.
Pyramis,	Pyramides.	Vertex,	Vertices.
Pyrites,	Pyrites.	Vertigo,	Vertigines.
Quincunx,	Quincunces.	Virtuoso,	Virtuosi.
Radius,	Radii.	Vortex,	Vortices.
Radix,	Radices.	Zoophorus,	Zoophori.

CHAPTER VII.

GENDERS OF SUBSTANTIVES—LIST OF GENDERS FORMED BY DIFFERENT NAMES—ON THE GENDERS OF INANIMATE SUBSTANCES, OR PERSONIFICATION.

THE several species of living beings are each naturally divided into two kinds, according to their sex;—that is, into *he* and *she*,—male and female; and their names are also distinguished by substantives of differing orthographies, termed the MASCULINE and FEMININE GENDERS: thus, *Boar* is masculine, and *Sow* feminine. In inanimate substances, where no sexual distinction is conceived to exist, as in *lead* and *iron*, their names are said to be in the NEUTER GENDER; and certain nouns, as *Parent* and *Child*, being applicable to either sex, belong to what is called the COMMON GENDER.

A regular method of forming the Feminine Gender, in English, is by adding *ess* to the masculine; as *Lion*, *Lioness*; *Poet*, *Poetess*, &c.: sometimes contracting a syllable, as in *Emperor*, *Empress*; *Governor*, *Governess*. A few feminines terminate in *ix*, (which may be considered as merely a different orthography of *ess*) as *Administrator*, *Administratrix*; *Executor*, *Executrix*. A female *Hero* (formerly *Heroess*) is now a *Heroine*; and the same termination, *ine*, forms the feminine of certain German titles as we translate them, as *Landgrave*, *Landgravine*; *Margrave*, *Margravine*; and *Palsgrave*, *Palsgravine*. Other naturalized foreign titles have

feminines terminating in *a*, as *Czar, Czarina; Infant, Infanta*; and *Sultan, Sultana*. *Amoroso* and *Inamorato*, with their feminines *Amorosa* and *Inamorata*, though they sometimes appear in English, are still considered as foreign words.

A list of feminine nouns in *ess* and *ix* is usually given in the Grammars, but we account it unnecessary; because all of them have their places in the Dictionaries, and nearly contiguous to the masculines from which they are derived. The following are less easy to be referred to on account of their having distinct names:

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Bachelor,	Spinster.	Manservant,	Maidservant.
Boar,	Sow.	Master,	Mistress.
Boy,	Girl.	Merman,	Mermaid.
Bridegroom,	Bride.	Milter,	Spawner.
Brother,	Sister.	Monk,	Nun.
Buck,	Doe.	Monsieur,	Madame.
Bull,	Cow.	Nephew,	Niece.
Bullock,	Heifer.	Pander,	Bawd.
Chamberlain,	Chambermaid.	Papa,	Mamma.
Cock,	Hen.	Pimp,	Bawd.
Colt,	Filly.	Ram,	Ewe.
Dog,	Bitch.	Ruff,	Reeve.
Drake,	Duck.	Sheldrake,	Shelduck.
Earl,	Countess.	Sir,	Madam.
Father,	Mother.	Sire,	Dam.
Friar,	Nun.	Sloven,	Slut.
Gaffer,	Gammer.	Son,	Daughter.
Gander,	Goose.	Stag,	Hind.
Hart,	Roe.	Steer,	Heifer.
Horse,	Mare.	Swain,	Nymph.
Husband,	Wife.	Uncle,	Aunt.
King,	Queen.	Widower,	Widow.
Lad,	Lass.	Wizard,	Witch.
Landlord,	Landlady.	To these may be added the	
Lord,	Lady.	Compounds:	
Male,	Female.	Godfather,	Godmother.
Man,	Woman.	Godson,	God-daughter.

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Goodman,	Goodwife.	Brother-in-law,	Sister-in-law.
Grandfather,	Grandmother.	Son-in-law,	Daughter-in-
Grandsire,	Grandam.		law.
Grandson,	Grand-daughter.	Stepfather,	Stepmother.
Grand-uncle,	Grand-aunt.	Stepson,	Stepdaughter.
Father-in-law,	Mother-in-law.	Stepbrother,	Stepsister.

*Amazon, Beguin, Brunette, Dowager, Jointress, Mantua-maker, Midwife, Milliner, Shrew, Siren, Virago,** and *Vixen*, are feminines that have properly no corresponding masculines.

The general names of animals are in most cases applicable to either sex, and require to be distinguished by the words *male* or *female*, *he* or *she*. Thus the name *Bear* may be either masculine or feminine; but when we wish the sex to be specified we say a *He-bear*, or a *She-bear*. In other cases, the sexes are distinguished by conjoining those of some well-known animal: thus we have a *Dog-fox* and *Bitch-fox*; *Dog-wolf* and *Bitch-wolf*; *Dog-otter* and *Bitch-otter*; and Shakspeare speaks of a *Dog-ape*. Occasionally the males receive masculine names, as a *Jack-ass*, a *Jack-hare*, and a *Tom-cat*. Rabbits are *Buck-rabbits* and *Doe-rabbits*. In the absence of other designations, we have the *Cock-linnet* and *Hen-linnet*; the *Cock-sparrow* and *Hen-sparrow*; the *Pea-cock* and *Pea-hen*; the *Turkey-cock* and *Turkey-hen*.

Sometimes, when the sexes of animals have different designations, one of them is used for the general name; thus, in the *Horse* and *Mare*, the word *Horse* is used particularly for the male, but generally for either sex; but the *Mare* is limited to denote merely the female horse. *Dog* and *Bitch* have a similar usage. On the other hand, the general name *Falcon* (or *Hawk*) includes both

sexes; but when particularly applied it designates the female only,—that sex which is always larger in size and most valued in Falconry,—while the males have frequently other names: thus the male of the *Sparrow-hawk* is called the *Musket*; that of the *Gyrfaalcon* is the *Jerkin*; of the *Lanner* is the *Lanneret*; of the *Saker* is the *Sakeret*; of the *Merlin* is the *Jack-merlin*; and the male of the *Falcon* (or *Hawk*) generally is called the *Tercel*. The general name of the *Goose* is also that of the female, while the male is the *Gander*. It is the same with the *Duck*, the male of which in the tame species is called the *Drake*, and in the wild the *Mallard*. The *Shelduck* and *Sheldrake* (another species of the tribe) follow the same rule. Indeed, with regard to birds, the female is generally considered as pre-eminent; so much so that the singing bird is usually termed a *Songstress*, although they are the males only that sing.

Verbal substantives have often an affix expressive of being an *agent*. The Saxon *wer*, a man, or the German *er*, he, may be taken as the origin of the English termination *er*, which, added to a noun of action, refers to the *man*—that *he* who acts. Thus, a *lover* is he who loves; *truster*, the person who entrusts; *baker*, the *bakeman*; and *weaver*, he who weaves. It is sometimes written *or*, as in *author*, *actor*, and *doctor*, (formerly *authour*, *actour*, and *doctour*,) the *or* being a like affix in the Latin language, from which these and other words of similar formation are derived. These terminations are occasionally used to signify the instrument, or machine, by which any work is performed; but in that case, the lifeless actor is animated

by personification. The distinction of sexes not being generally marked in English nouns, the same affix, *er*, is usually employed, whether the agent be *male*, *female*, or *inanimate*. The few substantives in *ess*, or *ix*, are exceptions; but otherwise, though the agent be of the feminine gender, it still retains the termination *er* (or *our*), which, being naturally accounted masculine, presents an incongruity when we know that the agent of whom we speak is a female. The list of terminations in *ess* is, however, gradually increasing, according as it is found, or believed, that women are capable of those employments which were formerly deemed beyond their powers.

From the reciprocal transmutation of *l* and *r*, the termination *el*, or *le*, is also expressive of the *agent* of an action. Its most general use is to denote an *instrument* only,—an inanimate, or *secondary*, agent; and, accordingly, some have derived it from the Gothic *el*, or *ell*, an arm. This affix, marking the instrument, is very common, as in *shovel*, from *shove*; *stopple* from *stop*; and *needle* from the Dutch *naad*, a seam. Many of our monosyllables, as *flail*, *nail*, &c. will be found of similar formation. In comparing nouns in *er* with those in *el*, or the *agent* with the *instrument*, a striking resemblance is observed. Thus, a *poker* is either the *person* or the *thing* which *pokes*. In the former case it is an *agent*, and in the latter an *instrument*. It is from our practice of personification that this partial confusion arises. We are perpetually raising *qualities* to the rank of *substances*, and *instruments* to that of *agents*; while they are *qualities* alone, and not *substances*, with which we are conversant; and while we are uncertain

that an *agent*, in its literal sense, as distinguished from an *instrument*, exists in the world.

Those seemingly unconscious instruments, not having life, are consequently of no sex. They cannot literally be characterized by either *he* or *she*. In modern English they are said to be of the neuter (that is, *no*) gender, and as such are referred to by the neuter pronoun *it*. A dagger, for example, is an instrument, as when we say that 'a man was stabbed with a dagger;' but when we say that 'the dagger pierced his heart,' the *instrument* is spoken of as if it were a conscious agent, acting of its own accord. In English prose, the metaphor is carried no farther, being dropt at the very moment when we have, without perhaps perceiving it, endowed the dagger with life. The word is still neuter and remains an *it*. In poetry, however, the animation is more complete. The lifeless dagger is personified. We assume it to have a *will*. We give it the epithets of *ruthless* and *cruel*; and it is the poverty of our language only that makes us hesitate to which of the two sexes (into which we conceive all living beings to be distributed) it should belong. The first-mentioned semi-personification may be observed in every substantive when it is employed as the agent of an action, and every substantive may be so employed.

The Articles *a* (or *an*) and *the* are not confined to gender; for we apply them indifferently to a male, a female, or a stone. But it is otherwise with regard to the Articles of many other languages. The French, for example, have a masculine and a feminine, both of the definite and of the indefinite article. Thus, they

say *un* roy, or *le* roy, for *a* king, or *the* king; and *une* reine, or *la* reine, for *a* queen, or *the* queen. Every substantive may be thus characterized by *un* or *le*, *une* or *la*; that is, every substantive is understood, grammatically, to be either masculine or feminine, *he* or *she*: and the capability of giving to each the proper gender, which custom has assigned it, constitutes one of the greatest niceties of that language.

Though English substantives, except such as denote living beings, are all of the Neuter Gender,—that is, are considered as belonging to no sex,—yet, when their agency is forcibly represented, a vague idea of sex is introduced; and hence the poet, in his personifications, frequently speaks of them, not merely as if they were conscious beings, but describes them as either male or female, according to the practice of his predecessors, or as his own imagination suggests. Thus Milton not only personifies a *cloud*, but endows it with sex:

“ Was I deceiv’d, or did a sable *cloud*
Turn forth *her* silver lining on the night ? ”

This metaphorical creation of life and sex gives a spirit to English poetry that is unfelt in those languages in which the gender of every substantive is fixed in the Dictionary, and prostituted to ordinary prose. Before the seventeenth century, however, the genders of English substantives appear to have been also fixed to masculine or feminine; for, when individually referred to, it was necessarily by the words *his* or *her*; the neuter possessive pronoun *its* not being then in existence. In colloquial language, several of those genders have reached our time. Ships of every

species are always feminine ; and workmen, generally, when speaking of the implements of their trade, use the epithet *she*. This arrangement of the inanimate substantives of a language into genders would seem to have been the effect of accident rather than of any natural law. Things that are masculine in one language are feminine in another, and neuter in a third. The *Sun* and *Moon*, which we call *he* and *she*, (probably because they have been so termed in the Greek and Latin,) are reversed in the Gothic dialects, in all of which, not even excepting the Anglo-Saxon, the *Moon* is *masculine* and the *Sun* *feminine*.

CHAPTER VIII.

CASES.—THE LATIN AND ENGLISH CASES OF NOUNS
CONTRASTED.

EVERY sentence must consist of at least two words. It must contain an assertion,—that is a verb ; as also a substantive (or a pronoun) which is, or does, what the assertion implies, and which is called the NOMINATIVE to that verb. Thus, ‘ John sleeps,’ ‘ John walks,’ ‘ John strikes ;’ or, ‘ He sleeps,’ ‘ He walks,’ ‘ He strikes,’ are different assertions by means of the verbs sleeps, walks, and strikes, of which John and He are severally the nominatives.

Other substantives, however, besides such as we have here called the Nominatives, may enter into the composition of a sentence. For example, we may say that ‘ John sleeps in a *Chair* ;’ ‘ He walks on the *Road* ;’ ‘ He strikes *James* :’ in which the words *Chair*, *Road*, and *James*, though substantives, having no action upon the verb, are in a different state from that which we call the nominative. Again : ‘ The ministers of the crown plunged the country into war, for no end,’ is a sentence containing five substantives, of which only one (the ministers) is the nominative of the verb *plunged*, which, being what is termed a TRANSITIVE VERB, acts upon the word country. The other substantives are each preceded by a PREPOSITION, which is the denomination of a class of words

that mark the relations of substantives to each other. Thus, '*of* the crown' shows to whom the ministers belonged; '*into* war' points out, metaphorically, the slough in which the country was plunged; and '*for* no end' describes the utter worthlessness of the object that the ministers had in view.

The prepositions *of*, *into*, and *for* (above mentioned), along with others, will again come under our notice; but we may here observe that the relative situations of substantives are, in some languages, indicated by *Inflections*, that is, by changes in the terminations of the substantives themselves. The Latins have six of those terminations, called CASES, which are applicable to six different situations of the substantive, and are named in accordance with the principal relation which each case is fitted to represent. Thus, that orthography, or case, which represents the substantive's being, or doing, what the verb describes, is termed the NOMINATIVE, from *nomen*, a name; that to which another belongs,—the person, or thing, from which another proceeds,—is the GENITIVE, from *genere*, to produce; that on account of which anything is done is the DATIVE, from *datus*, given; that upon which the action falls is the ACCUSATIVE, from *accusare*, to accuse; that by which the person (or personified object) is called upon or addressed, is the VOCATIVE, from *vocare*, to call; and that which conveys the idea of being taken away, or set aside, is termed the ABLATIVE, from *ablatus*, carried away. The Latin cases of the noun *Dominus*, a Lord, with their usual English explanation, may serve as an example.

SINGULAR.

<i>Nominative.</i>	Dominus,	a Lord.
<i>Genitive.</i>	Domini,	of a Lord.
<i>Dative.</i>	Domino,	to a Lord.
<i>Accusative.</i>	Dominum,	a Lord.
<i>Vocative.</i>	Domine,	O Lord.
<i>Ablative.</i>	Domino,	from or by a Lord.

PLURAL.

<i>Nominative.</i>	Domini,	Lords.
<i>Genitive.</i>	Dominorum,	of Lords.
<i>Dative.</i>	Dominis,	to Lords.
<i>Accusative.</i>	Dominos,	Lords.
<i>Vocative.</i>	Domini,	O Lords.
<i>Ablative.</i>	Dominis,	from or by Lords.

The Nominative is called the *Right Case*, as pointing directly to the verb; the others are *Oblique Cases*; and the whole arrangement of the cases of a word (such as that of *Dominus* above given) is termed a **DECLENSION**; from the idea that the Oblique Cases (Latin *casus*, a fall) fall, or decline, from the nominative.

English substantives, though by means of prepositions they can be made to express all the cases of any other language, have only one case of their own. The Genitive, which we have marked by the preposition *of*, is also denoted by the addition of *'s*, as a contraction of *es*, or *is*; thus, 'Alexander's house' signifies the house of, or belonging to, Alexander; and 'God's grace' is the grace of God. Anciently the latter was *Godis*, or *Godes*, grace, for the syllable was never contracted; and the only apparent reason for the contraction seems

to be to distinguish it from the plural. In English this is generally called the POSSESSIVE CASE. Plurals ending in *s* require only the possessive point (to mark the Genitive) without an additional *s*; as 'the Tailors' Company' for the Company of Tailors.

Genitives are in reality compound words having the nature of adjectives, and express that a thing is connected, in some manner or other, with the noun to which the termination is joined. The origin of the different signs, though various, may nevertheless be expressive of the same idea, and many of our adjectives are, evidently, the genitives of an earlier structure of our tongue. Those who wish to trace from probability, where certainty is denied, may compare the *is* or *'s* with the syllable *ous*. It will be found that '*righteous* men,' '*men of right*,' and '*right's* men,' do not essentially differ; and a similar contraction of *s* from *ous* may be observed in the adverbs *afterwards*, *backwards*, *forwards*, &c. All the Gothic genitives were terminated by *s*; the Saxon, for the most part, by *es* or *an*; and the latter is still added to words to form substantives and adjectives of a possessive signification, as *partisan*, belonging to a party; *human*, belonging to man; *Alexandrian*, belonging to Alexander; *Egyptian*, belonging to Egypt, &c. The French use *en* separately to express the same idea, always Englished by *of* (it, him, her, or them), and denoting that one thing is *of*, or belonging to, another. In this sense it assimilates with the affix *en* in *golden*, *silken*, *wooden*, &c. which are real genitives.

In the English language, the juxtaposition of nouns is, of itself, a sufficient indication of the genitive, or

that one is connected with the other; and this has given rise to a variety of compounds. A *Shoemaker* is a maker of shoes, and a *Coachmaker*, of coaches. A *Shipmaster* is the master of a ship, and a *Schoolmaster* is the master of a school. Such words have been united by degrees, and were formerly connected with a hyphen, thus: *Shoe-maker*, *Coach-maker*, *Ship-master*, and *School-master*. A great many words, however, are employed in the same manner, without any mark of connexion, as '*Morning Song*,' *London Review*, *Edinburgh Magazine*, &c. which may all be resolved on the principles which we have adopted. The number of such compound terms is every day increasing, and appears to be limited only by the pleasure or the convenience of the writer.

To him who knows no language in which the nouns are declined without a change of termination, the want of an Accusative Case would appear to be a complete bar to the transmission of thought. *Petrus* and *Maria* are Latin nominatives, or names, for Peter and Mary; but if we say 'Peter loves Mary,' it is only from the one being placed before and the other after the verb *loves*, that we can distinguish the lover from the beloved; for were we to say 'Mary loves Peter,' the two states would be exchanged. In the Latin, '*Petrus amat Mariam*,' the situation of the nouns is of no consequence. The relation of being the object of the verb is expressed by the change of the noun '*Maria*' to '*Mariam*;' and the sentence would be equally well understood to have the same meaning though it were written '*Mariam amat Petrus*.'

"Let us," says Du Marsais, "amuse ourselves for a

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moment with a fiction. Should it please God to send Cicero again upon the earth for the purpose of residing amongst us; and should Cicero, at the same time, be endowed with the knowledge of the meanings of the words of the English language, without understanding its syntax, that is, the order in which those words must be arranged so as to express the idea intended:— I say that if any one were to address Cicero thus,— ‘Illustrious Roman, after your death Augustus conquered Antony;’ Cicero would understand every one of these words separately, but he would be unable to distinguish the conqueror from the conquered. He would have need of some practice to learn from us the order, position, and place of our words, which are the principal signs of their relations. For seeing that in Latin it is requisite that each noun shall have the termination destined to its position, and that, without this condition, its place would furnish no clue to the sense, the words *Augustus vicit Antonius* (both substantives being in the nominative) would have no meaning in that language. In like manner, the phrase *Augustus conquered Antony* would be unintelligible to Cicero; because the successive order, significant of the views of the mind, is indicated, in the native tongue of the orator, solely by the cases, or terminations, of the words: thus it makes no difference whether we say *Antonium vicit Augustus*, or *Augustus vicit Antonium*. Cicero could, therefore, conceive no meaning in a phrase the syntax of which would be, to him, entirely unknown. He would understand nothing by *Augustus conquered Antony*; they would be, to him, merely three words, without any mark of relation.”

CHAPTER IX.

OF PRONOUNS.—DECLENSIONS OF PRONOUNS.—
TABULAR VIEW OF THOSE DECLENSIONS.

IN language, whether spoken or written, every conceivable portion of nature belongs to one or other of three divisions : it must either be that which speaks ; that which is spoken to ; or that concerning which the speech is made. To the mind of man, all are either beings of consciousness, of sensation, or of memory. The I, the THOU, and the HE, SHE, or IT, constitute the whole of the individuals of the universe. These words are properly termed PERSONAL PRONOUNS ; for they stand in the place of every Noun ; and from these all the other classes of pronouns are derived. In Grammars the speaker is termed the *first person*, the hearer is the *second person*, and that which is spoken of is the *third* ; and pronouns or verbs are said to be in either of those persons, in conformity with the class which they, respectively, represent.

Though English substantives have retained no case except the Genitive, a similarity to the Latin accusative is visible in pronouns. *He* (or that *male* of whom we were speaking) may be the *agent* of certain actions ; but when another *agent* appears in the sentence, and he becomes the *patient*, or *result*,—in fact, when he ceases to be the nominative to the verb,—

the pronoun *he* assumes a new orthography, and is written *him*; as '*He* loved Mary,' or 'Mary loved *him*,' which latter sentence would be perfectly intelligible though it were written '*him* Mary loved.' In English Grammars this accusative is called the OBJECTIVE CASE, as denoting the *object* of a transitive verb.

Pronouns have also the Possessive form, but in neither of the cases are the terminations completely regular. This, more than any other part of speech, is subjected to the anomalies of custom, the despotic lawgiver of every language.

In place of the word *own* (which is added to the possessive case when the ownership is intended to be more precisely determined) some of the pronouns have a double genitive affix. Thus *her* and *my* are the possessives of *she* and *I*; but *hers* and *mine* mark the owners in a distinctive manner, as might be done by the words *her own* and *my own*. In ordinary construction the *simple* possessive is placed before the noun to which it refers, while the *double* is separated by a verb. We say, '*her* house,' and 'the house is *hers*;'—'It is *my* house,' and 'the house is *mine*.' *My* and *mine*, *thy* and *thine*, are, however, sometimes confounded, but their distinction is as evident as *her* and *hers*, or *your* and *yours*; and it is from their representing each two different words that the confusion has arisen. The possessives *my*, *your*, *thy*, &c. and indeed all genitives, may, in a certain point of view, be regarded as adjectives. It is a quality of a noun that it belongs to another. The possessive pronouns, therefore, used as adjectives, were, in the Gothic and

Saxon languages, subject to inflection; and they are the genitives of those adjectives that have been retained, and to which we shall here give the name of **DOUBLE POSSESSIVES**.

In the masculine singular, *min* and *meina* (my) were the Saxon and Gothic genitives of *ic* and *ik* (I). Again, *min* and *meins* were used as adjectives, and had the secondary genitives *mines* and *meinis*. *Thy* and *thine* have been formed on a similar principle; as also *our* and *ours*, *her* and *hers*, &c. The Latin *meus*, *tuus*, and *suus* are adjectived-pronouns of a like kind, and differing from the genitives *mei*, *tui*, and *sui*. Unfortunately for *my* and *thy*, their pronunciation does not readily coalesce with a succeeding vowel, which introduced the practice, less common now than formerly, of interjecting an *n*, to avoid the hiatus, in the manner of the Greek. Thus the simple genitives, *my* and *thy*, were *my-n* and *thy-n*, before a vowel; and thereby they assumed the same form as the Double Possessives, *mine* and *thine*; but, for the sake of uniformity, it is better, on all occasions, to leave to *my* and *thy* the undisturbed possession of the simple genitive.

The Double Possessives are sometimes written, especially in poetry, as having reference to a whole clause instead of to a single substantive. Thus in the Dying Negro's Address to the Sun :

“ Be *theirs* the gifts thy partial rays supply,
Be *mine* the gloomy privilege to die.”

We shall now proceed to give a tabular arrangement of those simple pronouns which have forms of declension. They are all of the class termed Personal.

TABLE OF THE DECLENSIONS OF PRONOUNS.

Person.	Number.	Gender.	Nominative or Agent.	Genitive or Possessive.	Double Possessive.	Accusative or Objective.
First Person,	{ Singular .	Common	I,	MY,	MINÉ,	ME.
	{ Plural . .	. . . . .	WE,	OUR,	OURS,	US.
Second Person,	{ Singular .	. . . . .	{ THOU,	THY,	THINE,	THEE.
	{ Plural . .	. . . . .	{ YOU,	YOUR,	YOURS,	YOU.
Third Person,	{ Singular .	{ Masculine	{ YOU or YE,	YOUR,	YOURS,	YOU.
				YOUR,	YOURS,	YOU.
				YOUR,	YOURS,	YOU.
				YOUR,	YOURS,	YOU.
Personal Relative,	{ Singular .	{ Feminine	{ HE,	HIS,	HIS,	HIM.
				HER,	HERS,	HER.
				ITS,	* *	IT.
				THEIR,	THEIRS,	THEM.
Personal Relative,	{ Singular .	{ Common and Neuter	{ THEY,	THEIR,	THEIRS,	THEM.
				THEIR,	THEIRS,	THEM.
Personal Relative,	{ Singular .	{ Common and Neuter	{ WHO,	WHOSE,	* *	WHOM.
				WHOSE,	* *	WHOM.

Pronouns in the state of Datives or Ablatives have the orthography of the Accusative.
The Vocative is always like the Nominative.

The plural **WE** and its cases, in place of **I**, &c. are employed by kings when addressing their subjects. The same language is also sometimes held by orators and authors. In the former case, a king may be supposed to represent the collective power of the nation; and in the latter the orator and author may be respectively conjoined, in imagination, with the hearer and the reader. In the second person a similar, but more general, variation occurs: neither the singular **THOU**, nor any of its compounds, is ever expressed in ordinary style. They belong solely to the solemn, or to the burlesque when it affects solemnity. It is the language of adoration and of poetry, while **YOU**, **YOUR**, and **YOURS** are in common use. **YE** for **YOU**, in the Nominative plural, is fast approaching to a similar usage, if it has not already attained it. Formerly **YE** for **YOU** was written in the Accusative, both singular and plural, but this practice is now in disuse.

Though the English language has no regulated Dative case, there is, nevertheless, a form of construction (not generally adverted to) which in a great degree supplies its place. When two substantives, or pronouns, are relative to the same transitive verb as Accusative and Dative, the latter is sufficiently marked, without a preposition, provided it be put immediately after the verb. Thus we may write 'He gave Peter the book,' and 'I bought my boy a book,' instead of 'He gave the book *to* Peter,' and 'I bought a book *for* my boy.' 'Bring me my horse;' 'pay them their wages;' 'I wrote him a letter,' &c. are every-day expressions of the same kind. Neither is this form of construction

confined to the language of common life. Examples might be cited from our most approved writers:

“ Fetch *me* that flower: the herb I show’d *thee* once.”

SHAKESPEARE.

“ And if I give *thee* honour due,
Mirth, admit me of thy crew.”

MILTON.

This two-fold method of expressing the Dative, by prepositive particles or by position, is peculiarly advantageous. It gives always a choice with regard to the harmony, and often directs the emphasis to the most effective part of the sentence.

The analysis of sentences, so as to detect latent deviation from grammatical propriety, requires considerable critical acumen. General rules are difficult to form, and collected examples are easily forgotten. The study of the pronouns will be found particularly useful, by comparing their cases with the various states of the noun, which are less obvious on account of their want of declensions. We shall here give an instance of a very general error in syntax which may be so corrected:—‘I heard of my ship being lost.’ To discover in what case the word *ship* is to be understood in the sentence, let us change the noun to one of the masculine gender thus, ‘I heard of my brother being lost.’ If the word *brother* were supposed to be in the nominative, the assertion would be equivalent to ‘I heard of *he* being lost,’ which is obviously wrong. ‘I heard of *him* being lost,’ would be equally incorrect; because the phrase ‘being lost’ would be thrown loose in the sentence, and might be connected with the pronoun *I*; as if it were said, ‘I, being lost, heard of him,’

which would be absurd. The meaning of the word *lost* would prevent this construction; but suppose it were said, 'I heard of *him* being married,' the transposition 'I, being married, heard of *him*,' would show nothing of impropriety, but the speaker's meaning would be at least doubtful. The genitive only remains, and should, therefore, be written in all similar phrases: 'I heard of *his* being lost,' 'I heard of my *brother's* being lost,' and, 'I heard of the *ship's* being lost.' It was not simply of the *ship*, or of my *brother* that I heard, but of the *circumstance* of *their* being lost.

The Personal Pronouns form several compounds with the word *self*. The substantive SELF, with a slight variation of orthography, is common to all the Gothic languages. It represents, emphatically, the essence,—the very being of which we speak. The French *même* (formerly *mesme*) takes a similar part in that language, and in some of its usages is translated by *even*, or *same*, equivalent to our tautological adjective *selfsame*,—the Latin *ipse*. Were we to hazard a conjecture, we should say that *self* (as well as its synonymes in other languages) has arisen from the duplication of some ancient form of the personal pronouns; but, be that as it may, it coalesces easily with this class of words. MYSELF, THYSELF or YOURSELF, HIMSELF, HERSELF, ITSELF; OURSELVES, YOURSELVES, and THEMSELVES, are the *my*, *thy*, &c. *particular being*, as distinguished from every other. These compounds are only used in the oblique cases; for, when they are required to be in the nominative, they are preceded by *I*, *we*, &c. as, 'I myself,' 'we ourselves,' &c. did so and so. Some-

times the preceding pronoun is suppressed, but in such cases it is understood. In old English, *self* was always a separate word, and was both singular and plural. Sir Thomas More, and others since his time, wrote *my self*, *thy self*; *our self*, *them self*, &c. A remnant of this practice still remains: for *OURSELF* (not *ourselves*) appears in the addresses of kings.

It has been observed that the pronouns, preceding the noun *self*, are generally in the genitive; and the apparent exceptions of *himself* and *themselves* have puzzled the grammarians, from the time of Dr. Wallis until the present day. Nevertheless this change, from the genitive to the accusative, appears to us to have proceeded from design, and not, as is usually supposed, from accidental corruption. *Her* is an accusative as well as a genitive, and it should be noticed that we write *itself* not *its-self*: in fact, the possessive, *its*, is of very modern introduction into the language. The anomaly then, if it be one, runs through all the pronouns of the third person; *himself*, *herself*, *itself* and *themselves*.

CHAPTER X.

OF DEMONSTRATIVES, RELATIVES, AND OTHER
SPECIES OF PRONOUNS.

WE have said that Pronouns are Adjectives or qualities, but this requires explanation. It were better to compare them to numerals, of which we can speak without regard to the things numbered. All Adjectives, when viewed abstractedly, may be considered as Substantives; but they are of different species, and therefore are not always comparable with one another. *White* has no relation to *large*. Colour and magnitude are incommensurable. It is otherwise with Numbers and with Pronouns. Three and twelve are qualities of any system of bodies that can be numbered; but, even in the abstract, they are capable of comparison,—the one is four times the other. In a similar manner, *I* and *thou* are not only, each, applicable to any person whatever; but they also have a relation between themselves,—of a speaker and a person spoken to. Neither numbers nor pronouns constitute complete conceptions until they are conjoined with material objects. They are shapeless spirits, ready to enter into any body whose form we wish them to assume.

The (the Article) *This*, *That* and *Yon*, are termed DEMONSTRATIVES, and by some Grammarians, DEFINITIVES, because they point out and limit the extent of general terms. The Saxon Articles and Pronouns

were declined with gender, number and case; and besides, on account of the different dialects, they appear, in the few writings that are preserved, under various orthographies, or synonymes. From those several forms have arisen certain derivatives of the definitive article which have restricted applications.

THIS and THAT with their plurals THESE and THOSE are more definite than THE, being the species of which *The* is the genus. *This* and *These* designate what are present either in time or in place. *That* and *Those* are applied to such objects as are further off. '*This* house,' and '*These* houses' are at hand; but '*That* house' and '*Those* houses' are to be pointed to, so as they may be observed. YON (which is both singular and plural) is what we can just descry, and consequently refers to very distant objects. The synonyme *Yond* is now out of use, but *Yonder* is still preserved by the poets, although the pronominal is thereby apt to be confounded with the adverbial usage. *Beyond* is both a preposition and an adverb.

This and *that* (as well as their plurals) are used, with nice discrimination, in the construction of sentences: *this* referring to the noun, or to the phrase, last spoken, and *that* to the first mentioned: thus,

"Self-love, the spring of motion, acts the soul;
Reason's comparing balance rules the whole;
Man, but for *that*, no action could attend,
And, but for *this*, were active to no end."

POPE.

"Some place the bliss in action, *some* in ease;
Those call it pleasure, and contentment *these*."

Ibid.

The pronouns in the preceding extracts are RELATIVES rather than Demonstratives, because referring to certain ANTECEDENTS,—that is, to words or clauses that preceded them in the sentences; but the Relative Pronouns, principally considered as such, are WHO, WHICH, and THAT; the latter, under this head, not being contrasted in the mind with *this*, as respects distance in time or place. These three Relatives are thus distinguished:

WHO always refers to a person or persons. It is, invariably, a *he*, a *she*, or *they*, to which gender and reason are supposed to belong; for if it refers to inanimate or irrational objects, it constitutes a personification. WHOSE and WHOM have, of course, the same personal application. WHICH, on the contrary, is a neuter pronoun, and relates only to impersonal objects, such as animals, plants, and inert substances. On this account, it is fitted to refer to any preceding word, or clause, of a sentence, *which* (word or clause) cannot with propriety be personified. This distinction between *who* and *which*, it should be observed, is quite modern; for, much later than the time of Shakspeare, *which* had, very generally, a person, or persons, for its antecedent. ‘Our Father *which* art in heaven’ is now reckoned ungrammatical; but even yet, we are often puzzled to find a proper Possessive to *which*; for, there are cases that require some word of an adjective form, which neither *whereof* nor *of which* can designate. In consequence, the best writers are frequently tempted to personify when it would be otherwise unnecessary: so much so, that Johnson gives *whose* as a genitive that is common both to *who* and *which*.

THAT, as a Relative Pronoun, is of every gender and number, and thus differs from *who* and *which*, by the capability of assuming the place of either. The idea of person is not included, but left indeterminate. In this view of the Proteus word *that*, it is never preceded by a preposition: we say, 'I received the letter *of which* you spoke,' or, 'I received the letter *that* you spoke of;' 'I called on the gentleman *to whom* you introduced me,' or, 'I called on the gentleman *that* you introduced me *to*.' In the case of *who* and *which*, the preposition *may* be carried to the end of the clause if we chuse; but in using *that*, it *must* be so if we would write with customary propriety.

The distinction between the pronouns in *wh* and those in *th* is not in the original, but in the customary meaning. In very old English, they are indiscriminately used. The Anglo-Saxons had *the* for our *who*, writing *Ic the* for 'I who;' *thu the* for 'thou who;' and *se the* or *the the*, for 'he who.' *Se, seo, that*, was the Saxon definite Article in the different genders, for all of which we substitute *the*. The same words were also expressive of *he, she, and it*; and likewise of the Relatives *who* and *which*. We have frequently occasion to observe that, when two originally synonymous words are found in the language, they generally fill different departments: one usually assuming the natural, and the other the figurative power. Pronouns in *wh* are exclusively employed when a question is asked; and in this alone, among the writers of a certain period, consisted their distinction from those in *th*. But, though the ancient use of *what* and *that, where* and *there, &c.* differed only in the Interrogative Mood, yet in modern

usage there is another distinction: *who*, *which*, &c. are never applied as Definitives. We say '*that*, or *this*, is the man;' but we never say, in the same sense, '*what* is the man.' This regulation is necessary, with us, to preserve the individuality of demonstrative and interrogative phrases, which might otherwise be confounded. Pronouns in *wh* are always relatives; those in *th* may be either relatives or demonstratives.

There is nothing in either of the pronouns indicative of *question*. In no case do they change their nature. Whether the sentence be interrogative, or otherwise, is to be learned:—either from the tone of pronunciation; from other words added, as, 'tell me,' 'I ask you,' &c.; or from a customary arrangement, which shows that the request is implied. In all *questions*, it is 'the he' or *who*, 'the it' or *what*, 'the him' or *whom*, and the like, of which we wish to be informed; and it is hence that such words are so often prefixed to clauses of interrogation: *Qui, quæ, quod*, or *quid*, holding the same place in the Latin language, gave birth to the verb *querere*, to ask or enquire, from whence we have *question*, *inquisitive*, *require*, &c. 'Is it he,' is no more the wish for information than 'it is he.' The usual form of construction alone recalls the idea of request, in the same manner as the hearer might judge from the sound of the voice. In a question, the verb usually precedes its nominative, contrary to the order of assertion; and it is in this mode of grouping the words, assisted as it may be by the point (? , an old Q,) that we recognise the interrogation. 'Tell me *what* I shall do,' and 'What shall I do?' have the same import: the word *what* undergoes no change of meaning.

In the former example, however, its place may be filled by other pronouns: 'tell me *that which* I shall do.' *What*, as a relative, is doubtful, pointing to something that we do not well know; whereas *that* is determinate, and carries us directly to the object.

WHICH, as an interrogative, differs from *WHETHER*, by being more general in its choice. *Which* is an unascertained individual of a collection, but one of which the selection is not determined by the querist, being left to the future will, either of himself or of him to whom the question is addressed. *Whether* is *which of these*. It selects two or more from the number, and limits the choice to one of those that are so pointed out. The word *whether* is, in general, believed to limit the choice to *one* of *two*, though we think unnecessarily. Perhaps the idea has arisen from the termination's being the same as that of the comparative degree of adjectives, which is always so confined. This is not the case with *whether*. We might say, 'whether he walk, run, or ride, I shall be at the place before him,' meaning *whichever* of the three modes of travelling he may adopt; but the choice between two is certainly the customary usage. When there is no alternative except the negative, that negative should be expressed. It is common, but not sufficiently explicit, to say, 'I am uncertain *whether* I shall go to-morrow,' instead of which it were better to say, 'I am uncertain *whether* I shall go to-morrow or *not*.' 'Whether or *no*' was once more usual than 'whether or not,' but the latter is preferable. We certainly should not write 'I will *no* go.' Although a question, or at least a hesita-

tion to the same effect, is understood in the words *which* and *whether*, they have not always the interrogative form. 'I do not know *which* I should take;' and 'I do not know *whether* I shall go or stay,' are equivalent to '*which* should I take? I know not,' and '*whether* shall I go or stay? I know not.'

ANY and EITHER differ in the same manner as *which* and *whether*, but are never used as interrogatives. *Any* is a part of the collection without fixing which. It may be *any one*, *any two*, or any other specified portion of the multitude. *Either* is *one of these*: one, or other, of the particularized parts of the whole number of objects that are presented to our view. *Any* and *either* are liberal answers to *which* and *whether*. '*Which* shall I take?' 'You may take ANY of them.' '*Whether* shall I have this or that?' 'You may have *either* of them.' *Either*, like *whether*, is usually confined to one of two; while *any* presents a choice from the whole number, which must, therefore, consist of more than two. 'You may take *either* of these two, or *any* three of that dozen.' EVERY one runs over the whole collection; while EACH examines them individually. ALL is the complete collection taken by number; WHOLE is the same accounted by bulk: SOME is a portion of the quantity.

OR, the alternative to *either*, is a varied synonyme of OTHER, and might, in most cases, have its place supplied by *otherwise*. *Other* (Saxon *other*, the second) specifies a different thing from what is before mentioned. It is of the class of Adjective Pronouns, and is occasionally used substantively, having the plural

OTHERS. **ANOTHER** is merely *an other*, a second. This has received a possessive case:—‘Teach me to feel *another’s* woe.’

Among the negative pronouns **NEITHER** is the opposite of *Either*, and **NOR** of *Or*. *Nor* is the antiphrase both of *neither* and of *not*. We say ‘*Neither* the one *nor* the other,’ and also ‘*not* this *nor* that.’ The negative of *any* is **NONE** (*no one*); but *None* is also the opposite of *Some*;—and being associated with quantity is often used substantively as a nominative to a plural verb: thus inducing the evanescent idea that *none* may be something more than one. *None*, for the adjective *No*, was at one time generally prefixed to substantives beginning with a vowel, for the purpose of avoiding the hiatus: a practice which, in a few instances, is still retained, as in *none other* for *no other*. In Poetry, instead of the alternative ‘neither, nor,’ the *nor* is occasionally repeated; which not only saves a syllable, but is supposed to add to the elegance of the expression:

“And, when bleak winter howl’d around the cave,
For thee, his horrors and his storms I’d brave;
Nor snows *nor* raging winds should damp my soul,
Nor such a night as shrouds the dusky pole.”

DAY.

WHY was formerly written *forwhy*, and interrogates for *what* cause, or reason, any thing is done. It differs from **WHEREFORE** (*for what*) in being more abstract; the preposition *fore*, which denotes *cause*, being left to be understood, and thus not pointing directly to any reason for the action. The same sort of generalization has taken place in other languages.

The Latin *cur*, why, was once *quur*, a contraction for *quare* (*qua re*) wherefore. There is a conversational use of *why*, frequent in Shakspeare, which is still uttered by many, and repeated to satiety. It is a practice for which we cannot account, and seems to contradict the old adage that 'every *why* has a *wherefore*.' The speaker introduces his tiresome harangue by such phrases as '*Why*, sir, we were a-walking,' 'And *why*, as I told him,' &c. in which the *why* appears to answer no purpose whatever, unless we are to suppose that the speaker, not knowing what to say, questions himself, in order to gain time to refresh his memory.

How, in which the initial *w* does not appear, is also (like *why*) a contraction. The Saxon is *humeta* from *mete*, manner or measure; and the place of the English word is often supplied by the phrase, 'In what manner?' As is the case with other interrogatives, the question implied by the words *how* and *why* may be suppressed. Thus, 'I will show you *how* I did it,' and 'You shall hear *why* the thing was done,' might be otherwise written '*How* did I do it? I will show you,' and '*Why* was the thing done? You shall hear.' *How* is much occupied in enquiring the extent of any quality which may admit of degrees. It is usual to ask 'how much?' 'how many?' 'how far?' &c.; and, on the same principle, the word is employed in those bewildered, or ecstatic, states of the mind which vent themselves in exclamations: as, 'how beautiful!' 'how glorious!' 'how sublime!' &c. These are, in fact, a species of questions, to which no answers are expected.

We formerly remarked that, from the structure of the organs of speech, the sounds of *th* and *s* are interchangeable. The Gothic Article, *sa, so, thata*, in the different genders, corresponds with our *the* and *that*; and *As* and *So* are English Pronouns, differing from *it* or *that*, only in the manner in which they are used. They are generally both Relatives, but are frequently so written as to have a reference to one another, in the same sentence. 'I will do *so*,' and 'I will do *as*,' both mean 'I will do *that*;' but *as* requires something to follow: for instance, 'I will do *as* he bids me,' which completes the sentence. *So* is the succeeding state: 'He bids me do it, and I will do *so*.' *So* is employed as a relative, when *as* is a demonstrative: '*As* the tree falls, *so* it must lie.' In comparative clauses, of equality, *as* is both the relative and antecedent: 'John is *as* brave *as* James.' But when one of the parts differs from the other in degree, the antecedent is *so*: 'John is not *so* tall *as* James.' The general rule is that *as* alludes to likeness and similarity, while *so* refers to the comparison of extent or degree, and it is in the misapprehension of this English idiom that the natives of Scotland are so apt to err. 'I will answer his letter *so* soon *as* I receive it,' should be written '*as* soon *as*,' because the point of time is the same. 'He is not *as* rich *as* he was,' should be '*so* rich *as*,' &c. because the states are unequal. 'He ran *as* fast *as* I did,' is equality. 'He ran *so* fast *that* I could not overtake him,' is superiority. *As* great, *as* much, *as* high, is a *bulk, quantity, and height* exactly equal to something to which the *as* relates; but *so* great, *so*

much, and *so* high, is a certain degree of *bulk*, *quantity*, and *height* which requires to be ascertained by a comparison of *less* or *more*.

THIS and THUS (like *so* and *as*) were originally the same, but have taken different places in the language. *Thus* is now *the so*, in *such* a way, or manner. In many applications, *so* and *thus* are identical. When the manner of an action is left to be guessed, we are at liberty to suppose that it has been improper, and that the explanation is suppressed from the delicacy of the speaker, who marks the word with hesitation, and says 'he did it *so*, *so*,' or 'but *so*, *so*.'

We are aware that we have begun to trench upon the other parts of speech. *Why*, *how*, and *so*, are usually included in the list of Adverbs; while *or*, *nor*, and *as*, are placed among the Conjunctions. Those particles, however, with some others, have been retained under the present head for the convenience of illustration. The Pronouns are an amphibious race, so much so that it is not always certain to what tribe they belong; and we shall again have to recur to the subject when we treat of PRONOMINAL ADVERBS. But before taking leave of the Pronouns, properly so called, we must again advert to the word *It*; the general expression of existence, whether active or passive, verb or noun. In old English, *it* (like *that*, or *the it*) was unvaried either in case or gender. As we have already said, there was no such word as *Its*; and, as a Relative, *It* referred indiscriminately to man, woman, or thing. We should not, at present, hesitate to write '*that* gentleman,' or 'the gentleman

that ;' but Shakspeare, in the Winter's Tale, makes a courtier say, of his young prince, 'It is a gentleman of the greatest promise.' In modern language, the *it* would be contemptuous. We yet use *it* when speaking of a child whose sex we are not presumed to know. The Possessive *its* does not appear before the seventeenth century. Ben Jonson excluded the word from his Grammar, although it is to be found two or three times in his works. The consequence of this deficiency was that, wherever the possessive was required, the writer had to chuse between *his* and *her*, the masculine and the feminine pronoun. Grammatically speaking, therefore, at that period every noun must have had a sex, as French nouns have at the present day. Now that we have unsexed inanimate objects in ordinary prose, it were well to collect their several genders, as they appear in old English authors, to assist the personifications of modern Poets. These gentlemen are at no loss with such words as are derived from the Greek or Latin, but our forefathers had to personify every noun, and consequently many for which the learned languages afforded no guide. 'He *that* pricketh the heart,' says the Son of Sirach, 'maketh *it* to show *her* knowledge.' The possessive *its* occurs in three or four places of Shakspeare, but (we believe) nowhere in the authorized version of the Bible. *His*, *her*, and *their*, are the universal, and exclusive genitives.

CHAPTER XI.

OF VERBS — SPECIES OF VERBS — OF CONJUGATIONS
GENERALLY.

A VERB is merely the name of an *action*, or *state of being*; and its apparent variations of form, termed its CONJUGATION, are occasioned solely by its connexion with other words that denote the manner and circumstances under which that *state of being* exists, or exerts its energy. The simple form of the verb divested of all circumstances,—its simple name,—is called THE INFINITIVE, which, in composition, has all the characteristics of a noun. *To Love*, and *To Hate*, for example, differ from *Love* and *Hate* only in having the prefix *To*, which, in this case, is equivalent to the article *the*. ‘I went to sleep,’ and ‘I went to bed,’ have the same form of construction. ‘To sleep is pleasant’ differs nothing from ‘Sleep is pleasant’ except in the possession of the verbal prefix; and, nevertheless, the word *sleep* in the former sentence is said to be a verb, and in the latter a substantive: the prefix *To* merely informs that the abstract noun *sleep* is the name of a *state of existence*. Such verbs, having no effect upon other beings, are termed *Neuter*, or *Intransitive*, in contradistinction to those that are *Active*, of which we shall afterwards speak.

The *Article* states the existence of that to which it is annexed, whether it be quality, action, or substance. It must, in some shape or other, be joined to every ad-

jective, verb, or noun, before the idea can be completed. It is a definitive to the noun, a substantive to the adjective, and a nominative to the verb. Repeating a former remark, *green* is expressive of a particular colour, such as it appears on the growing herbage of the field. When we wish to consider this quality, unconnected with any other, we attempt to separate it from every known substance, and apply to it a general name, such as the neuter pronoun *it*, or *the*. We take *Green itself*, or *the Green*, as denoted by the words *greenness* and *verdure*. In the same manner, every verb must have its nominative; something must be in the state, or perform the act, which the verb represents, before the idea of that state, or energy, can be conveyed. A noun, or pronoun, is added to the verb, in all cases where the nominative is known; but, when we wish to look upon an action, or a state *itself*, without attending to the actor or nominative, we must necessarily follow the same rule that we did in the case of the adjective *green*. We must say *to love*, *to hate*, *to walk*, *to sleep*, which (being the *Infinitive*) is *love*, *hatred*, *walking*, and *sleeping*, viewed in the abstract, or unconnected with the individuals who might be so employed. The fact is, the *Infinitive* of verbs is merely a general name for the state, or exertion, which the word denotes. *It*, or *the*, as marking existence, may be either *being* or *action*. The same word with varied orthography, has different departments. *To* is, by us, applied to verbs; but it was the neuter article (*the*) among the Greeks. The Danish *al*, which marks the infinitive in the same manner as our *to*, is also the neuter pronoun *that*; and the English compounds, *to-day*, *to-night*, and *to-morrow*, are

the day, the night, and the morrow. *Do* is not descriptive of any particular mode of action. It is the producing of a *thing*—of a *the*, or *it*, whatever that may be, and is therefore applicable to every verb. The Infinitive present of the Turkish language is declined like a noun.

Instead of prefixed particles, as the Danish *at* and the English *to*, the Infinitives in many languages are generally marked by particular terminations, as the Latin, *are, ere, and ire*, in *amare* to love, *docere* to teach, and *audire* to hear; and the French *er, ir, and re*, in *aimer* to love, *bâtir* to build, and *vendre* to sell. *En, or an*, terminates the Infinitives of almost all the Saxon and Teutonic verbs.

SPECIES OF VERBS.

We have said that a verb is merely the name of *an action*, or of a *state of being*; but this includes, apparently, two opposite divisions of words; for a *state of being* may be *inactive*. This is the case with the verb *TO BE* (and its synonyme *To exist*), which is meant to denote existence simply, abstracted from every mode by which such existence is manifested; ‘I am,’ ‘thou art,’ ‘he is,’ includes no idea of exertion. Each is similar to a noun whose qualities are unknown; and *To be* is, therefore, called the **SUBSTANTIVE VERB**; while the others, containing specific kinds of existence, are sometimes termed **ADJECTIVE VERBS**.

Except the Substantive Verb (which it is endeavoured to conceive abstractedly), every verb designates an energy which is either *exerted* or simply *felt*. In the former case it is said to be **ACTIVE**, and in the latter

NEUTER: thus *To strike* and *To tear* are active verbs, while *To stand* and *To lie* are neuter. The names TRANSITIVE and INTRANSITIVE (from the Latin *transeo*, I pass over) are more appropriate, for the idea of *activity* is not necessarily confined to the effect on outward objects. 'He loves Mary' is a *Transitive* verb, because the action *passes over* to an object; but 'he runs' is *Intransitive*, though *Active*, because its effect is confined to the agent. The same verb is often transitive or intransitive according to its application: thus 'the sergeant *enlists* the recruit,' or (intransitively) 'the recruit *enlists*.' These are the most marked divisions of verbs,—others will come more appropriately under our notice as we advance.

OF CONJUGATIONS GENERALLY.

Adjectives express those qualities of a substance which are inherent in its frame; for, indeed, the collection of those qualities constitute all that we know of its existence. Verbs are also qualities, for they are not self-existent, but they are not necessarily and continually connected with our conception of the being. Actions exist in time, they have a beginning and an end; they may be *now*; they may have been *yesterday*; or they may be *to-morrow*. In some languages, (and partially in our own,) the *time* of the action is specified by means of affixes. They are what we call the TENSES (*times*) of the verb. The manner or *mode* in which the verb is enunciated is expressed either by other words or by affixed particles, and these are its MOODS, of which we shall have afterwards more particularly to speak. The Verb, also, varies as its nominative is the addresser or the ad-

dressed, present or absent: these changes of form are its PERSONS. It has, likewise, a singular and a plural, according as the nominatives are one or many. In languages where those variations are marked by prefixes, or by terminations, the laws of union are its CONJUGATION. When they are formed by words that are not so united to the verb, the term conjugation (Latin *conjugo*, I join together) is improperly applied; and the modifying words require to be severally considered and separated in the analysis of the Syntax.

English grammars, having been originally constructed on the model of the Greek and Latin, are still encumbered with many forms and phrases which are alien to our mother tongue. For instance, those languages have, each, two opposing conjugations of every transitive verb: one which describes its action upon some person, or thing, beyond the nominative (or agent), and the other its effect upon the nominative itself through an agency that may be unknown or at least unexpressed. Thus, in Latin, *amare* signifies *to love*, and *amari* to be loved; *amo* is I love, and *amor* is I am loved. These two states are called, respectively, the ACTIVE and the PASSIVE VOICE of the verb; the latter of which (I am loved) is, in English, a phrase made up of three words: the pronoun *I*, the verb *am*, and the participle *loved*. The Greek language has a third form, called the MIDDLE VOICE, which fortunately for the English school-boy has not been introduced into his Grammar.

REFLECTIVE VERBS is the designation given to that application of the transitive verbs in which the action returns upon the agent. Thus '*I hurt him*' denotes that the speaker hurt some other person; but '*I hurt*

myself' specifies that the evil was done to the speaker, who is the agent of the verb. When we say 'He struck his head against the wall,' the word *head* is considered as the *patient*, and is metaphysically distinguished from the nominative *he*; but 'He struck *himself*' identifies the *agent* with the *patient*. 'She kept *herself* concealed;' 'The mischief is begun, and will show *itself* soon;' 'We solace *ourselves* with hope;' 'Adam and his wife hid *themselves*;' 'Thou lovest *thyself* only:' all these phrases belong to the same class. Considering *self* as a substantive pronoun, and the prefixes *my*, *thy*, *his*, &c. as a species of adjectives, the construction does not differ from 'He struck his *head*,' the example above cited; but the French and Germans, who have formed the reflective verbs into a separate conjugation, make use only of the simple pronoun, except in cases which require to be more determinately expressed. Our older writers, in like manner, generally neglected the determinative *self*; and the practice, though less common, is neither obsolete nor inelegant. Thus:

"I laid *me* down and slept."—*Psalms*, lii. 5.

"I repent *me* that the Duke is slain."

SHAKESPEARE.

"Soft she withdrew, and, like a wood-nymph light,
Orcad or Dryad, or of Delia's train,
Betook her to the groves."

MILTON.

Another subdivision, much akin to those last mentioned, is that of RECIPROCAL VERBS. These are all plural, and the Nominatives (two or more) act each upon its companion, or companions. Thus: 'Peter and Mary love *one another*;' that is, each is recipro-

cally *loving* and *beloved*. 'All the members of a family ought to support *one another*, in the hour of danger, or distress.' 'A new commandment give I unto you, that *ye love one another*.'

There are a few verbs to which we either cannot, or usually do not, assign any agent. These are called IMPERSONAL; and, in place of a nominative, have the abstract pronoun *it*. Thus, we say 'It rains,' 'It snows,' 'It will rain,' 'It will snow,' &c. But when we suppose a real nominative, to which the *it* may be referred, the abstraction ceases, and the Verb is no longer Impersonal; as, 'The heavens rain,' 'The sky rains,' &c. both of which expressions are used by Shakspeare. *It* and *that*, being abstract in their usage, are well fitted to fill up the vacuities of ignorance, or of design. They give a Nominative to the Verb when it were otherwise difficult to find one, and a sex where it is unknown. 'It thunders,' but we stay not to enquire what is the *it*; and we call a child *it* before its sex is promulgated by its baptismal name.

A Verb is often apparently impersonal when it is not so in reality. '*It seems* that he did not behave well' assumes that he behaved ill; and this conduct is *that*, or the *it*, which is placed as a Nominative to the Verb *seems*. '*It is dangerous to be idle*:' *to be idle* is the *it*, and the phrase might as well be written 'To be idle is dangerous.'

Were we to adhere rigidly to the import of the term, the Conjugation of English regular Verbs would be very scanty indeed. Their affixes are few, and even of those few, the greater part are mere grammatical orthographies,—the remnants of an older syntax,

but either unnecessary, or unattended to, in modern construction. Of the terminations which once marked the persons, only two are left, — the second person (with *thou*) and the third; as ‘*Thou lovest*,’ and ‘*He (she or it) loves, or loveth*.’ “*These*,” says Dr. Murray, “are the faded remains of the pronouns which were formerly joined to the verb itself, and placed the language, in respect of concise expression, on a level with the Greek, Latin, and Sanscrit, its sister dialects.” The *est* originally stood in place of *THOU*, and *eth* (afterwards *es*) of *HE*, *SHE*, or *IT*; but the primary value of those affixes has been long lost sight of, and the nominatives *Thou*, *He*, &c. require to be replaced. By examining the Conjugation of any of the regular Verbs, as given in the Latin Grammars, the reader will perceive the principle on which the pronouns and also the signs of tenses were, in early times, joined to the verb: Thus, in *am*-are, to love, we have *Am-o* *I* love; *Am-as*, *Thou lovest*; *Am-at*, *He loves*, &c. where *am* is the root-word *love*; and *o*, *as*, *at*, are equivalent to our pronouns *I*, *thou*, *he*. Throughout all the other parts of the Conjugation, the terminations, cut off by a hyphen, are translated into English by pronouns and other prefixed words. In languages so constituted, two or three words are thus conglomerated into one; but, nevertheless, every idea may be equally well expressed in English, by the assistance of the Participles and certain little vocables termed AUXILIARY VERBS, which, as it were, analyze the complicated chains of other tongues.

CHAPTER XII.

OF PARTICIPLES AND THE PAST TENSE.

THE PARTICIPLES, so called because they *participate* of the nature both of an Adjective and of a Verb, characterize the nominative as *being*, or having *been*, in the *state* described,—as *producing*, or having received the effects of, the verbal action. English Participles are two;—the *present* ending always in *ing*, and the *past* usually in *ed*: as *loving* and *loved*; *hating* and *hated*, &c. From a general similarity of termination, the Past Participle and the Past Tense are apt to be confounded. When the terminations differ, the former may always be ascertained from its making sense with some part of the verb *to have*, or *to be*, prefixed; which the past tense in that case will not. Thus in the verb *to draw*, (which has *drew* in the past tense and *DRAWN* as the past participle,) we can say ‘I *have* drawn’ or ‘He *is* drawn,’ but neither ‘I *have* drew,’ nor ‘He *is* drew.’ Those Verbs of which the past participle and past tense have the same orthography, both ending in *ed*, are termed REGULAR; the others, of which we shall afterwards give a list, are IRREGULAR. We shall have again to notice the Participles when we come to treat of Adjectives.

When any action is said to be performed, it is a natural question at what *time* it is done, whether before or at the moment the account is given, or if the

performance is merely announced as to happen at a future period. The learned languages have occasioned much abstruse discussion relative to the *tenses*, or *times* of verbs. Happily ours is free from this embarrassment. When the action is finished, or supposed to be so, from its having been in execution previous to the time in which it is mentioned, the mark of its existence is affixed by the terminations *ED* or *EN*. *I love* is present; *I loved* is past, and may be finished, or not, as the other parts of the sentence express. In either case, the verb is rather indicative of the action's being *doing*, or *done*, than the *time when*, but indeed the ideas are undistinguishable. When *doing*, it must be *present*; when *done*, it must be *past*, respecting some period alluded to; and hence *time* is, by implication, included in the signification of the verb. *En* and *ed* are not to be distinguished, except, perhaps, in the degree of modification in which they are applied. The past tense, and the past participle, are the same word, only in the former we attend to the *action*, and in the latter to its effect upon the *object*. *Ed* is used both in the past tense and the participle, but *en* seldom appears except in the latter. We say, 'He *proved* the fact,' and 'The fact was *proved*;' 'He *wove*d the web,' and 'The web was *woven*.'

The termination *ed* in the participle often appears to lose its active meaning, and designates a quality, or adjective, of the nature of the verb. It expresses something that has been subjected to exertion, and is the result of its power. A *wounded* man is he who has received a *wound*. An *ascertained* fact is one

which has been determined by proof: it is a fact of a particular kind,—one that has been demonstrated. Adjectives are formed in this manner from nouns not generally considered as verbal, as *diseased*, from *disease*. There is a class of words in *ED*, from the Latin *idus*, as *putrid*, from *putridus*; *morbid*, from *morbidus*; and *fervid*, from *fervidus*. These are usually denominated adjectives; but there is no distinction between them and the participles above mentioned. Classes of words run into one another, and change their appearance as we shift our station.

The Latin *ens* (equivalent to the Greek $\tau\omicron\delta\ \delta\upsilon$), signifies *being*; the *it*, or *thing*, which exists. Hence it was used to form the present participle in that language, as *docens* and *amans*, which express *existing*, or *being*, in the state of a *teacher*, or a *lover*. Our words in *ENT* or *ANT*, and *ENCE* or *ANCE*, are from this source. Both denote *being* or *state*, the former being applied to constitute adjectives, and the latter substantives. Thus *abundant* is the *quality* of existing in *abundance*, which is the *name* given to such a state of existence. The Romans expressed the abstract verbal noun by the addition of *tia* to the present participle (or the derived adjective), in *ans* or *ens*. In our adoption of Latin words, we have translated *tia* by *CE* or *CY*; and hence we have substance, from *substantia*; prudence, from *prudentia*; constancy, from *constantia*; with many others. The present participle, in Saxon, was formed by *ande*, *ende*, or *onde*; and, by cutting off the final *e*, it acquired a substantive signification, and extended the idea to the agent, as in *alysend*, freeing; and *alysend*, a redeemer; *freonde*, loving, or

friendly, and *freond*, a lover, or a friend. From this comes our affix **END**; for many of our nouns, with that termination, were originally Saxon participles. *Friend* and *fiend* literally denote *a lover* and *an enemy*, from *freon*, to love, and *feon*, to hate; and thus, having synonymes in the language, they are retained for the purpose of marking a peculiar variety in *love* and in *hatred*.

Present participles are formed by the addition of **ING** in English, and **ung** in German, both equivalent to the Latin *ens* and the Saxon *ende*. Words with this affix are rather improperly said to be in the present tense. They may be either past or present, for they express solely the *existence* of the quality or action. *Loving*, *hating*, *destroying*, &c. are unfinished actions: they may be now, or they may have been long ago. The name of the state itself, when considered as a noun, and not as a quality, is expressed by *io* (once *ion*) in Latin, by *ung* in Saxon and German; by *ing* in Dutch, and by *ion* in English. The syllables *ing* and *ion* are, therefore, the same, and indeed they are often used for one another. *Hearing* and *learning* are nouns, as well as verbal adjectives. 'During the *action*,' and 'during the *acting*,' (notwithstanding the metaphysical distinction of grammarians) are synonymous phrases, as long as the word *acting* is viewed *generally*, and not considered as the quality of a particular noun: but more of this subject hereafter.

To do and *To be* express **ACTION** and *existence* in general; and the nature of the *act*, or *state*, can be known only from the verbal noun or participle, to

which each respectively may be joined. Every active verb (as it is termed) is despoiled of its variable affixes of activity, as well as of person, when it is conjugated with the auxiliary *To do*, and appears in the simple state of an infinitive, as in—

I do love	<i>for</i>	I love.
Thou dost love	—	Thou lovest.
He does love	—	He loves.
I did love	—	I loved.
Thou didst love,	—	Thou lovedst.
&c.		&c.

DID (*doed*) is believed to have been once *do do*, marking by repetition that the act is finished, and hence the *ED*. These two forms of conjugation have exactly the same original signification; but (as happens in all cases where we have two words, or phrases, that are etymologically equivalent,) either one becomes obsolete, or custom gradually produces a shade of distinction. Accordingly, the prefixing of the auxiliary *do* is understood to make the expression more determinately energetic. Wherever it is not recognised as producing that effect, it is a mere expletive, from its adding a word to the sentence without any additional idea. The minor poets frequently write *do*, *does*, and *did*, for no other purpose than to make up the requisite number of feet, a practice thus satirized by Pope:—

“ While expletives their feeble aid *do* join,
And ten low words oft creep in one dull line.”

There is a third manner of conjugating the active verb, by means of the auxiliary *To be*. Thus,—

I am loving	<i>for</i>	I love.
Thou art loving	—	Thou lovest.
He is loving	—	He loves.
We are loving,	—	We love,
&c.		&c.

In the preceding form, the participle *loving* is considered more as relative to the action itself than as pointing to the *object*; and hence the state, or exertion, seems to be continuous. ‘*I crossed* the street yesterday’ is simply the relation of a past event; but ‘*I was crossing* the street yesterday’ is a suspension of the action, and the natural inquiry is, what happened while you were so doing? The classical reader will readily discover an affinity between this mode of speech and the middle voice of the Greeks.

There are certain transitive verbs in which, from their nature, what is called the passive voice appears to have a protracted existence: thus, ‘he is *loved*’ does not necessarily suppose a cessation of the act,—he may continue in the state of being *beloved*; but of others the *past* is also a *perfect* participle: ‘He is *killed*,’ for example, relates to an act which cannot be conceived to be continuous.

It is the state of unfinished action which is understood in such phrases as ‘The house is building,’ and ‘The house was building,’ in which the action is taken abstractedly, without attending to the agent. The Romans expressed the same ideas by means of the passive voice, ‘*Domus edificatur*,’ and ‘*Domus edificabatur*.’ Every language has its idioms, which pedants only would attempt to change. For some time past, ‘The bridge is *being built*,’ ‘The tunnel is *being exca-*

vated, and other expressions of a like kind, have pained the eye and stunned the ear. Instead of 'The stone is falling,' and 'The man is dying,' we shall next be taught to say, 'The stone is *being fallen*,' and 'The man is *being dead*.'

This incongruous conjunction of a present with a perfect participle, as if for the purpose of producing a confusion of tenses, is an absurdity of very modern origin, and has scarcely yet appeared in any respectable composition. Johnson writes to Boswell, "My Lives *are reprinting*;" Bolingbroke says that "the nation had cried out loudly against the crime while it *was committing*;" and Milton, in his speech for the liberty of unlicensed printing, indignantly exclaims: "Yet these are the men cried out against for schismatics and sectaries, as if, while the Temple of the Lord *was building*, some cutting, some squaring the marble," &c.

Viewing the present participle solely in its verbal *state*, it becomes assimilated to the infinitive, and is a general name for the whole class of *continuous exertions*. The Latins changed its termination, and called it a GERUND, from *gero*, I carry on. They treated it as a noun, and accommodated it with cases. The gerund, however, is not purely abstract, for it is so far verbal as to connect itself with the time and manner of an action. The idioms of two languages are seldom the same, but there is a certain resemblance between the Latin gerund and that usage of the English participle above quoted, such as we shall afterwards find to exist between the supines of the one and the infinitive of the other. In the sentences

'He fell asleep *in the reading*,' 'He is sick *of writing*,' the words *reading* and *writing* are used substantively, but not as nominatives. 'The house is *a building*,' 'The man is *a dying*,' although nearly obsolete, are legitimate phrases, from which the *a* is now generally excluded; but, in the following, 'He has gone *a hunting*,' 'He went *a begging*,' 'He is out *an airing*,' and many others, if the expressions are allowed at all, the article appears to be indispensable: without it, the words *hunting*, *begging*, *airing*, &c. would cease to be general, and would each require an objective word, or sentence, on which the action might fall. Shylock says to Jessica,

"I am right loath to goe;
There is some ill *a bruing* towards my rest,
For I did dreame of money bags to-night."

The substantive verb *To be* is also compounded with the past participle, and thereby forms the whole of what, in other languages, is termed the *passive voice*, which, in English, exists nowhere except in that participle. In the form of conjugation,—

I am loved,	I was loved,
Thou art loved,	Thou wert loved,
He is loved,	He was loved,
&c.	&c.

the verbal adjective (or participle) *loved* is a quality or state of the nominatives *I*, *thou*, *he*, &c. as marked by the different parts of the verb *To be*, in a similar manner as if we were to make a conjugation of—

I am strong,	I was strong,
Thou art strong,	Thou wert strong,
He is strong,	He was strong,
&c.	&c.

The analogy will appear more perfect if we advert to the etymology of the adjective *strong*, which is a varied orthography of the past participle (*strung*) of the verb *To string*, (or *tie*), alluding to the tension of the ligaments of the joints in the human body. In the same metaphor, we say that a man is *well knit*: thus, in Scott's "Lady of the Lake:"—

" Of stature tall, and slender frame,
But firmly *knit* was Malcolm Græme."

And more directly to our purpose in Dryden:—

" By chase our long-lived fathers earn'd their food:
Toil *strung* the nerves, and purified the blood."

The apparent conjugation, by means of the substantive verb, is not confined to participles and participial adjectives. Every adjective whatever, and even substantives, may be so combined. We may write, 'I am wise,' 'Thou art wise,' or 'I am the man,' 'Thou art the man,' &c. either of which expressions might as well be termed a simple verb as the phrase 'I am loved,' an assertion which, although written in one word (*amor*) in Latin, is made up of three separate words in English, and of these *am* only is the verb. The substantive verb *To be* unites the noun to its adjective,—the substance to its quality,—gives them existence, and endows them with power.

CHAPTER XIII.

OF AUXILIARY VERBS.

WHAT we have said of the terminations of regular verbs is equally applicable to those that are irregular ; but we have now to speak of the other circumlocutions that form, in English, the almost infinite variety of moods and tenses of general Grammar, and part of which are expressed by means of terminations in the languages of Greece and Rome.

A verb may be modified in numerous ways, and particularly by the conjunction of another verb. ‘I love to ride,’ and ‘I like to write,’ specify that the actions of *riding* and of *writing* are agreeable to me. The infinitives ‘To ride’ and ‘To write’ are the names of actions, and may, therefore, be considered as nouns in the accusative case, as much as if I had said ‘I love Mary’ and ‘I like money.’ It is this kind of union of words that grammarians allude to in their rule, “One verb governs another in the infinitive.”

There are certain verbs called Auxiliaries, because they are seldom used, except to precede the names of action, or states of being, that is, they modify other verbs. Two of these, *To do* and *To be*, have been already considered, and we have now to treat of the others.

To HAVE (Latin *habere*, and Saxon *habban*,) is to

hold or keep in our possession the thing of which we speak. The word is unlimited in its metaphorical usage. Less permanent in duration and power than the verb *To possess*, (Latin *possidere*, from *potis* and *sedere*,) it holds dominion, for the time, not only over every thing that exists, but over the most evanescent shades of memory and imagination. A man, for example, has been puzzling you with a metaphysical subtlety which *eludes your grasp*, when, all at once, you exclaim 'I *have* you,' you get *possession* of him, that is, you *catch his thought*, for which you *had* so long *followed* him in vain. The *had* (*haved*), at the close of the sentence, is an *additional* metaphor: he was *followed*, and that action was yours:—you *had* it.

As an auxiliary, *To have* is almost always conjoined with the past participle, and denotes being in *possession* of the *action*, which, in consequence, is understood to be completely finished. 'I loved' is in the past tense, but the action might have been left as unfinished or continuing: 'I have loved' states the action to be over, because in the *possession* of the speaker. 'I was' and 'I have been' are tenses of a like import. In the same manner, the verb is compounded with its own participle: thus, 'I had' means that I *possessed* at a certain time, which is left indefinite; but 'I have had' relates the past circumstance, when the object once in possession is now leaving me, or is already gone.

Thus far the writers of grammars have treated the verb *To have* as an auxiliary. It has, however, other usages, and is prefixed to infinitives like ordinary verbs. For example, the expressions

‘I *have* to see him to-morrow,’ and
 ‘*Having* to see them to-morrow, I will mention your case,’

consider the speaker as *holding* the *right* of ‘*seeing* them to-morrow,’—that the interview, notwithstanding its being at present only prospective, is *real* property, and *belongs* to him.

In a similar manner:—

‘I *had* to see him yesterday,’ and
 ‘*Having had* to see them yesterday,’

express the speaker’s *having*, at one time, possessed an anticipated property over what is now also past. ‘I had had’ denotes that I had possession at a past time, prior to another definite period.

With the termination *ilis* and *habere*, to have, was formed the Latin *habilis*, and from hence the old English *habile*, which signified *having* or *possessing* any quality that might be requisite. This, by contraction, has originated the adjective ABLE, that is, *having* the power or quality necessary for any specific purpose. Taking the phrase *to be able* as an auxiliary verb, we can thereby form all the tenses of what, in other languages, is termed the POTENTIAL MOOD (Latin *potens*), the expression of *power*:

As—

I am able to walk,	We are able to walk,
Thou art able to walk,	Ye are able to walk,
He is able to walk,	They are able to walk,
&c.	&c.

Another form of the expression of power is by means

of the defective verb CAN,—Saxon *cunnan* and German *können*, to be able. The infinitive, *To can*, is out of use in modern English, but the Scotch dialect has the substantive *Can* for ability: ‘He has no *can*,’ meaning that the man is deficient in power,—that he is unable to do what is requisite.

We cannot too often repeat, that no two words, or expressions, are completely synonymous; but, often, the nice shades of distinction vary with circumstances so as to be appreciable by no general rule, except, what is necessary in all cases, a strict discrimination of the precise idea that we wish to express, with an habitual and critical (not slavish) attention to the practice of the most approved authors. In a general usage,

I <i>can</i> walk	is equivalent to	I am <i>able</i> to walk,
Thou <i>canst</i> walk	—	Thou art <i>able</i> to walk,
He <i>can</i> walk	—	He is <i>able</i> to walk,
&c.		&c.

but we should use the first form in the case of a general assertion, and the second when the question of *ability* is intended to be particularly kept in view. We shall afterwards have occasion to notice other distinctions.

The Saxon *cunnan*, in its more direct meaning, signified *To know*, and CUNNING (which had not then a suspected character) denoted knowledge in general, and, particularly, that kind which is obtained by a sound judgment from experience. That sort of *cunning* gave a superiority to its possessors over other minds,—thus adding an etymological confirmation of the aphorism that “Knowledge is power.”

The imperfect tense *COULD* is dependent, and, in its modern usage, might be properly termed the *conditional*. It asserts the possession of power at a specified time, but leaves us to enquire the reason why that power was, or is not, exerted.

‘*I could* have lent you the money yesterday, but *I cannot* now.’

‘*I could* even now give you the money, but *I will* not.’

In the latter example, *could* appears as a present tense, and yet we could not with propriety write *can*. ‘*I can* give you the money, but *I will* not’ is a solecism; because the word *can* denotes *unlimited* power, which would not be so if I had not the *will*. *Could* is truly contingent, for its exertion may be dependent on other circumstances than the *will* of the speaker, as in the following sentences:

‘*I could* sing a good song, if I had not such a bad cold.’

‘*I could* tell you a long story, but, at present, I am too much engaged with other matters.’

With Thou the orthography is, ‘Thou couldst.’

The Saxon *magan*, to be able, was more particularly allusive to physical than to mental power. *Mighty* is powerful, and *might* is bodily strength. The English derivative *MAY* denotes power to act, whether that power be intrinsic in the actor, or derived from another. *May* might be by *permission*, (and indeed this is its more usual acceptance,) a circumstance which *can* never contemplates. When a person says, ‘*I may* walk,’ he announces his possession of a power which is left dependent on his will. ‘*I can* walk’ alludes to

ability alone. 'You *may* (or Thou *mayest*) do so ; I give you liberty.' 'You *can* do so ; I have not the power to prevent you.'

MIGHT is the conditional of *may*, as *could* is of *can* ; and may be explained and exemplified in a similar manner :

'You *might* (or Thou *mightest*) do what I desire : why, then, do you not do so ?'—That is,

'There is nothing to hinder you from doing what I wish ; why then ?' &c.

'I *might* have put a hundred guineas in my pocket, had I taken his advice,' means that it was a probable event that, had I taken his advice, I should have gained a hundred guineas ; but the expression—

'I *could* have put a hundred guineas into my pocket,' &c.

reduces the *probability* to a *certainty*.

'*May* I ask you a favour?' is equivalent to

'Will you permit me to ask you a favour?'

'*Might* I ask you a favour?' would be

'Am I *able* to ask you a favour?'

Proverbs are the traditions of language as well as of thoughts. Thus, the impropriety of procrastination is expressed in the adage—

"He that *will not* when he *may*, *may not* when he *will*."

And, when we say, "*Might* creates right," we assert, whether mistakenly or not, that, in this world, 'Right is wholly dependent on power.'

MUST expresses necessary action ; but the necessity may either be the consequence of outward compulsion, or of internal conviction. The German *müssen*, to be

obliged (*bound*), is an irregular verb, having all the variety of conjugation usually found in that language; and the Saxon *most*, although imperfect, has its different tenses; but the English *must* never changes its orthography. In consequence of this defect, we can only learn, from the other words in the sentence, at what *time* the compulsion takes place.

'I *must* walk' is equivalent to 'I feel the *necessity* of walking,' or, 'I am *compelled* to walk.'

'I *must* have walked' denotes that, at some past time, I had been *obliged* to walk. 'I *must* walk to-morrow' foretells a future necessity: future, in consequence of the word *to-morrow*.

TO DARE (Saxon *dearran*), is to risk the exertion of an assumed but uncertain power, and is more appropriately connected with verbs that indicate opposition or danger:—

"If I *dare* eat, or drink, or breathe, or live,
I *dare* meet Surry in a wilderness."

The imperfect tense is DURST in all the three persons, both singular and plural, as 'I durst,' 'Thou durst,' 'He durst,' &c.

When it is not employed as an auxiliary, the verb *To dare* is regular in the past as well as in the present tense, as 'I dared,' 'Thou daredst,' 'He dared,' &c.; but the construction of the two forms of conjugation are different. In the one case we say, 'I *durst* meet him,' or 'He *durst* meet him,' and in the other, 'I *dared* to meet him,' or 'He *dared* to meet him.'

Durst is not limited, like *dared*, to past time, but

has a contingent application, similar to that of *could* and *might*, without regard to tenses.—‘I *durst* as soon hang myself as contradict her,’ might be the melancholy speech of a henpecked husband.

It must have been already observed that the auxiliaries, which we have mentioned, coalesce more closely to the infinitives that follow them than other verbs can be made to do: it is a distinguishing characteristic of the class. ‘I wish *to* read,’ ‘I learn *to* read,’ and ‘I love *to* read,’ show the manner of the junction of ordinary verbs; while ‘I may read,’ ‘I can read,’ and ‘I must read,’ show that of the auxiliaries. In the former case, the *to* is prefixed to the infinitives: in the latter it is discarded. The arrangement of our language, by placing the auxiliaries *before*, instead of *after*, the principal verbs, has prevented that closer union which, in the form of contractions, would have given us moods and tenses in the shape of terminations. It is the tendency of all languages to combine monosyllables into polysyllables, roots into compounds; and to untie the rudely-twisted knots is the fruitless never-ending labour of the etymologist.

There are a few other words which belong to an intermediate tribe between ordinary verbs and auxiliaries. They, too, dispense with the prefix *to* in their following infinitives; but, being transitive, they require an interjected accusative. The following are of this class; To hear, to let, to make, to feel, to see, and to bid. Thus:

I <i>heard</i> him say so,	I <i>felt</i> him touch me,
I <i>let</i> him do it,	I <i>saw</i> him steal,
I <i>made</i> him do it,	I <i>bade</i> him go away.

There are, however, occasional deviations from this practice, especially in the verb *To bid*. Smollett writes "He *bade* them *to* open their bundles;" and Goldsmith, more harmoniously,

"Those gentler hours that plenty *bade to* bloom."

TO NEED, to want, or to be in want of, is akin to those above mentioned, but is something different in its usage. The *to* of the succeeding infinitive is requisite in the affirmative sentence, but not in the negative. Thus we say, 'He *needs to* go,' or 'I *need to* go;' but 'He *needs not* go,' or 'I *need not* go,' when the negative intervenes. Young writers are apt to confound the third person singular of this verb with the adverb NEEDS; because the words have the same orthography: 'He must *needs* go' signifies 'He must *necessarily* go:' a necessity, however, arising from some *want*, or *need* of his own rather than from outward compulsion. Shakspeare seems to consider it as dependent on the will:

"He was a foole,
For he *would needs* be vertuous."

The extensive application of the word *need*, (from the slightest *occasional use* to the most *urgent necessity*,) gave frequent opportunities to our great Bard for exhibiting his punning propensities: Thus, in Timon of Athens,

"Oh you gods, what *need* we have any friends; if we should nere have *need* of 'em? They were the most *needlesse* creatures living; should we nere have *use* for 'em."

And again in Hamlet,

“ And hitherto doth Love on Fortune tend,
For who *not needs* shall never *lacke* a Friend :
And who in *want* a hollow Friend doth try,
Directly seasons him his Enemy.”

CHAPTER XIV.

OF THE FUTURE TENSE.—DISTINCTION BETWEEN
' SHALL ' AND ' WILL.'

WHEN speaking of tenses we have hitherto confined ourselves to the *present* and the *past*. In reality there are no *future* actions: they exist only in anticipation. Nevertheless, those embryo beings,—the creations of hope or of fear,—play a splendid part on the theatre of human thought. The *past* soon loses its interest; — the *present* (if there be a present) has only a momentary duration; and we may, truly, be said to live among the non-entities of the *future*.

Actions that are to come can only be contemplated through our present conception of how they may be produced. All past actions are necessary, otherwise they would not have been; and the thoughts, or things (termed *causes*), which preceded and are supposed to have produced them, are left for the investigation of the historian; but, in looking forward to the future, we perceive nothing but *causes*, for there is no action previous to their exertion.

We may conceive actions to arise from three different sources; and consequently they are divisible into as many kinds:

1. Voluntary, that is, such as follow the *Will* of the Agent.
2. Compulsory,—such as follow the *Will*, or *Power*, of a being different from the Agent.

3. *Contingent*,—such as are either not referrible to any known cause, or which we choose to consider as simply future.

To express these three several divisions, we make use of only two auxiliaries, *will* and *shall*.

To *WILL* (Saxon *willan*), with some change of conjugation, though a little antiquated, still exists in our language as a regular verb. ‘I will,’ ‘Thou wilt,’ ‘He wills,’ ‘We willed,’ &c. express the consent, or desire, of their nominatives; and hence the defective auxiliary is well fitted to mark a *voluntary* future.

SHALL is the Saxon *scealan*, to *owe*, or *to be obliged*; and therefore properly applies to any prediction of a *compulsory* kind. In very old English, it was the only future auxiliary, *Will* being then restricted to its regular meaning.

So far all is well, but how, with only these two words, *will* and *shall*, can we designate an act which is purely *contingent*,—a simple future? The Germans use the verb *werden*, to become, for that purpose. It is equivalent to the Saxon *weorthan*; but that verb, (unless perhaps in some anomalous usages of the word *were*,) has not reached our times. Accordingly, by means of a few dexterous manœuvres, which puzzle the brains of the Scots and Irish, we have contrived to make *will* and *shall* answer all the three divisions of futurity. With regard to which of the two shall, in any particular case, become a simple future, our choice is founded on the following principles:—

1. Knowing little of the *will*, or determination, of others, we denote their *contingent* actions by *will*, and their *compulsory* ones by *shall*.

2. Knowing our own *will*, we denote our *voluntary* actions by *will* and our *contingent* actions by *shall*.

3. When we would express our own *necessary* actions, we use a periphrasis, such as 'I shall be *forced*,' or 'I shall be *obliged*' to do such a thing: or, changing the verb, we say 'I *must* do it' or 'I am *obliged* (or *forced*) to do it.'

4. When we would express the *voluntary* actions of others, we lay an emphasis on the word *will*, and say 'You *will* (or Thou *wilt*) do it;' or we use such prophetic phrases as 'You will *surely* do so,' 'I am *convinced* that he *will* do so,' &c.

5. *SHOULD* and *WOULD* are the conditionals of *shall* and *will*, and follow similar rules of construction. *Should* is sometimes used unconditionally, and is then equivalent to *ought*. *Would* is also used in the same manner, and then signifies *wish*. 'I *should* have done that' signifies 'I *ought* to have done that;' and 'I *would* that you were wise' is equivalent to 'I *wish* that you were wise.' In these usages, *should* and *would* cease to be conditionals. The second person with Thou is 'Thou *wouldst*,' or 'Thou *shouldst*.'

The preceding principles are, probably, unexceptionable, but they are too general to be easily referred to, in particular instances. The choice between *shall* and *will* depends so much upon the intention of the speaker, that it is scarcely possible to teach a foreigner to distinguish their usage; for even our best writers must be sometimes in fault, seeing that they are not always uniform in their practice. Nevertheless, an attention to accuracy in the use of those words is of the utmost importance; for, on the nice discrimination

of the signs of the future tense, much of the precision and elegance of composition depends. As, in incurable diseases, the prescriptions are always most numerous and generally specifics, so, on this subject, every grammarian has promulgated his own infallible instructions; and we have now before us a work, devoted entirely to *shall* and *will*, containing no fewer than thirty-five Rules, with numerous observations and examples upon each. However correct these may be, (and we believe that they are correct,) they defeat their purpose by their multiplicity. Mr. Brightland's Rule (from the Latin of Dr. Wallis) has the advantage of being easily retained in the memory; but it is not sufficiently comprehensive:

“ In the First Person, simply, *shall* foretells;
In *will*, a threat, or else a promise, dwells;
Shall, in the Second and the Third, does threat:
Will, simply, then foretells the future feat.”

When it is said that *will*, in the first person either *promises*, or *threatens*, it is understood only in its combination with other words, or from its known connexion with other circumstances. The *will* or *desire* of the speaker is all that is expressed in the simple sentence, and this *will* may promise a favour or threaten a punishment; for we never use *will* in the first person without assuming that we have power. *Shall*, in the second and third person, also presumes the power of compulsion; for it would be absurd to say ‘You *shall*,’ or ‘He *shall*,’ act in a certain manner, if we had no power to enforce obedience: it would be an empty threat. The second person with Thou is ‘Thou *wilt*’ or ‘Thou *shalt*.’

When we would employ *shall* and *will* as interrogatories, we find, by a little attention, that the choice for the different futures depends on the same principles as in direct assertions. The expected answer ought always to be made by the same auxiliary with which the question is asked; and the answer will immediately determine the choice. Thus, 'When *shall* we meet again?' is to be answered by 'We *shall* meet again' (at such a time). Had the reply been 'We *will* meet again' (at such a time), it would have expressed the *will*, or desire, of meeting, which was no part of the question. Again, 'Shall your brother be in town to-morrow?' The answer, if in terms of the question, must either be 'He *shall*' or 'He *shall* not,' which, in either case, would imply compulsion; and, therefore, if it were not intended to exercise power over this brother, the question should have been *put*, as well as *answered*, by *will*. 'Shall I have my money to-morrow' is proper; and the answer may be 'You *shall*,' which is a *promise* of payment. 'Shall I call upon you to-morrow' is a substitution of *shall* for *may*; or the sentence may be considered as elliptical, in place of 'Shall I (be allowed to) call upon you to-morrow?' or, in other words, 'Will you allow me to call upon you to-morrow?' 'Shall I help you to a cup of tea?' 'May I help you to a cup of tea?' and 'Will you allow me to help you to a cup of tea?' are spoken indiscriminately. The etiquette of polished society has prescribed laws to these and other colloquial phrases with which written language, in general, has nothing to do. The Scotch mode of expression 'Will I call upon you?' or 'Will I help you?' is,

however, unquestionably, erroneous. It would signify '*Am I willing to do so?*' which is not, probably, the meaning of the speaker.

We shall now proceed to give some miscellaneous examples of the application of these troublesome auxiliaries; but, previously, we beg the reader's attention to the following Rule, which embraces the whole of the subject; and, being of easy application, will be convenient for referring to in our explanatory remarks:

GENERAL RULE.

If the speaker is the nominative to the *verb*, and also determines its accomplishment;—or, if he is neither the nominative to the *verb* nor determines its accomplishment,—the proper auxiliary is *WILL*:—in every other case it is *SHALL*.

MISCELLANEOUS EXAMPLES.

'*I will speak.*' Here *I* is the nominative and also determines the act *to speak*, which therefore requires *will*. Had the speaker simply declared the act as a *future*, without alluding to his determination, the phrase should have been '*I shall speak.*'

'He says that James *will* be hanged.' This is a compound sentence, and will be better understood by reversing the clauses thus: 'James *will* be hanged,—he says that.' We have then only to consider the simple sentence, 'James *will* be hanged,' in which *James* is the nominative, but the *speaker* is not *James*, neither does he determine James's death; and, therefore, according to the Rule, *will* is the proper auxiliary.

Had the speaker been a judge, and pronouncing his fiat from the judgment seat, he would, then, have determined James's death, and the expression would have been 'He says that, James *shall* be hanged.'

'My master desires me to tell you that, — he *will* call upon you to-morrow.' Here it is the servant (not the master) who speaks; and he is neither the nominative of the verb *call*, nor possessed of power over the action; *will* is, therefore, the proper auxiliary.

'Thou *shalt* not steal.' Here the speaker is not the nominative, but he determines the verb, which, in consequence, requires *shalt*. *SHALL* and *MUST* are often, erroneously, considered as synonymous. They have nevertheless distinct meanings. 'You *must* not steal' is an imperious moral precept, for which different reasons may be assigned; but 'You *shall* not steal' is a mandate independent of any regard to the crime, and assumes that the speaker will exercise his power, either in preventing, or in punishing. When the latter is in view, the penal clause is frequently added, as, "Thou *shalt* not take the name of the Lord thy God in vain, *for the Lord will not hold him guiltless that taketh his name in vain.*"

Speaking of the defender of a fortress, it may be said, 'He *will* die rather than surrender,' which, by Dr. Wallis's Rule, would be ungrammatical, because *will* is here in the third person, and, nevertheless, is not a simple future; but, according to the preceding General Rule, it is good English: for 'the speaker is neither the nominative to the verb nor determines its accomplishment.' 'He *shall* die,' &c. would express

a determination in the speaker to put the governor to death, should he attempt to surrender the fortress.

The solemn and the poetical styles have generally been said to be excepted from the ordinary rules, in the use of these auxiliaries: but this we believe, in most cases if not all, to be a misapprehension. The spirit of enthusiasm views the future as if it were present. The threatenings of the Bard and the denunciations of the Prophet, though derived from different sources, have a similarity of manner. The language too has the same name: it is that of Inspiration.

When we look at the phraseology of ordinary life, we perceive no *compulsive* act unassociated with the agent that compels. If the judge say 'the man *shall* die,' we know that it is in consequence of the fiat of the speaker that the man is to suffer death; but the predictions of the prophet, or the poet, although they are equally absolute, suppose no energy inherent in the speaker: he is the real or the imaginary representative of a superior being in whose name he speaks. That being is shrouded in darkness. Unseen and unapproachable, his will is inexorable and his fiat irrevocable; and hence it is that denunciations of the future are so often allied to the sublime. The following examples will explain what we have now stated:

" Rapt into future times, the Bard begun :
 A virgin *shall* conceive, — a virgin bear a son !
 From Jesse's root, behold a branch arise
 Whose sacred flower with fragrance fills the skies.
 'Th' æthereal spirit o'er its leaves *shall* move,
 And on its top descends the mystic dove.

* * * *

The sick and weak, the healing plant *shall* aid,
 From storms a shelter, and from heat a shade,
 All crime *shall* cease and ancient fraud *shall* fail ;
 Returning Justice lift aloft her scale ;
 Peace o'er the world her olive wand extend,
 And white-robed Innocence from heaven descend."

POPE.

The *contingent* future in the *third* person is marked by *will* ; but these are, obviously, *necessary* futures, determined by a power known to the Bard, but not described. *Shall* is also understood in many of the lines where the verse prevents its insertion.

Mr. Day puts the following prediction in the mouth of his 'Dying Negro:'

"The time *shall* come, the fated hour is nigh,
 When guiltless blood *shall* penetrate the sky.
 Amid these horrors, and involving night,
 Prophetic visions flash before my sight ;
Eternal Justice wakes, and in their turn
 The vanquished triumph, and the victors mourn !

* * * *

Then the stern Genius of my native land,
 With *delegated* vengeance in his hand,
Shall raging cross the troubled seas, and pour
 The plagues of Hell on yon devoted shore.
 What tides of ruin mark his ruthless way !
 How shriek the Fiends exulting o'er their prey !"

In the preceding lines, the *necessary* futures, expressed by *shall*, are consequent upon the *will* of 'Eternal Justice,' who holds in her hands the links of a dependent chain. The 'Fiends,' as executioners, are incited by the 'Genius of Africa,' who is, himself, only the 'delegated' minister of vengeance; and, hence,

it is properly said that he '*shall* raging cross the seas,'—not that he *will*; which latter would have been the auxiliary, had the Genius been the *primary* agent in pouring the torrent of desolation.

Past actions are always *necessary*; and we may view an action as past, although, in reality, it is yet indeterminate: in which case, we use *shall* in the third person, as if the *will* of the agents were to have no influence. Thus we may say of a candidate: 'If he *shall* be elected, he *will* do his duty to his constituents; that is, 'Grant this,—He *shall* be elected,' and, this being done, I assert *that*,—'He will do his duty to his constituents.' Thus also in Rowe's *Lucan*:

"Cæsar is all things in himself alone,
The silent Court is but a looker on;
With humble votes, obedient they agree
To what their mighty Subject *shall* decree:
Whether a King, or God, he *will* be fear'd,
If royal thrones, or altars, *shall* be rear'd."

The Author of the "Observations on *Shall* and *Will*," formerly mentioned, has extracted the following paragraph from the *Spectator*, which, he says, points to no "particular time, past, present, or to come."

"There is indeed something very barbarous and inhuman in the ordinary scribblers of lampoons. An innocent young lady *shall* be exposed for an unhappy feature. A father of a family turned to ridicule, for some domestic calamity. A wife be made uneasy all her life, for a misinterpreted word or action. Nay, a good, a temperate and a just man, *shall* be put out of countenance by the representation of these qualities," &c.

These are all *suppositions*, and were we to preface each of them by the words 'Let us suppose that,' or others of a similar import, they would be so many *necessary* futures,—necessary in consequence of the *supposition*.

Actions, or results, that are unknown, are equally *contingent*, in the mind of the speaker, whether they are imagined to exist in the *past*, the *present*, or the *future*; and, hence, he often makes use of the same forms of expression. Thus we say of a ship that 'she *will have completed* her voyage before now;' or, of an absent friend, that 'He *will* perhaps, at this moment, *be reading* my letter.' 'You *will have seen* my last publication.' 'You *will*, no doubt, be surprised that I have not written to you.'

We have said that the errors in the use of *shall* and *will* are more generally found among the Scotch and Irish; and, in fact, the influence of early habits is so powerful that their most correct writers have occasional slips of this kind. The following are prominent examples:

"Without having attended to this, we *will* [shall] be at a loss in understanding several passages of the Classics, which relate to the public speaking, and the theatrical entertainments, of the ancients."—*Blair's Lectures*.

"In the Latin language, there are no two words we *would* [should] more readily take to be synonymous, than *amare* and *diligere*."—*Ibid*.

"This we know well, that in every period of life, the path of happiness *shall* [will] be found steep and ardu-

ous; but swift and easy the descent to ruin."—*Blair's Sermons.*

"If they act well, they know, that in such a parliament, they *will* [shall] be supported against any intrigue; if they act ill, they know that no intrigue can protect them."—*Burke.*

"If I draw a catgut, or any other cord, to a great length between my fingers, I *will* [shall] make it smaller than it was before."—*Goldsmith.*

There is a species of *future* which we may mention in this place. It links itself more intimately with the present; but, often, leads to expressions that are ungrammatical, and seldom to such as are elegant. It is a sort of translation of the Latin participle *futurus*, (*going to be*,) usually rendered by the Gallicism *about to be*;—the notification of what metaphysicians would call *an incipient existence*. 'I am *about to marry*' denotes that I am on the *very point* (*au bout*, French,) of the act of marrying. 'I am *going to marry*' asserts that I have proceeded so far on my journey to perform that action. These modifications of the verb may be made through all its tenses, and thereby constitute an addition to the forms of Conjugation that are usually exhibited in Grammars. It may be termed the 'Immediate Future.' The French have a similar link between the past and the present by means of the verb *venir*, to come, as,—*Je viens de le quitter*, I have just left him; literally 'I *come* from quitting him.'

The English conjugation is as follows:

I am <i>going to marry</i> ,	I am <i>about to marry</i> ,
Thou art <i>going to marry</i> ,	Thou art <i>about to marry</i> ,
He is <i>going to marry</i> ,	He is <i>about to marry</i> ,

We Ye or They	}	are <i>going</i> to marry.	}	We Ye They	}	are <i>about</i> to marry.
&c.			&c.			

It were useless to dwell upon the import of these several phrases. Their meaning will be obvious to an Englishman ; and a foreigner, in order to understand them, would require to have them translated into his native tongue.

We noticed, in the outset, the abuse to which these expressions are peculiarly liable. It arises, chiefly, from considering the words *about* and *going* as superfluous, and, in consequence, dismissing them from the sentences to which they necessarily belong. 'I am to marry' is neither future nor present. To marry is the name of the action, and we might as well say 'I am *marriage*.' 'I am to be married to-morrow' is a confused junction of the future with the present, and would be much more clearly expressed by the words 'I shall be married to-morrow.' It may be said that good writers never fall into such mistakes ; but the following sentence is evidence to the contrary :

"Of the general characters of style, *I am afterwards* to discourse ; but *it* will be necessary to begin with examining the more simple qualities of *it* ; from the assemblage of which, *its* more complex denominations, in a great measure, result."—*Blair's Lectures*.

Once for all, we request that the Reader will not accuse us of the futile design to depreciate the merits of the Writers whose mistakes we quote. Those vessels that float unhurt along the stream of time are best fitted to mark the rock to which they have ap-

proached too near. Scotticisms are very venial faults in the court of Apollo ; and the etiquette, usually observed towards living authors, has alone prevented us from lighting our beacon at a luminary which still gladdens the nation, by continually adding to the stock of its harmless enjoyments.*

* The above was written previously to the death of Sir Walter Scott.

CHAPTER XV.

OF MOODS.—THE SUBJUNCTIVE MOOD INVESTIGATED.
—CONDITIONAL CLAUSES.

THE manner in which a state, or action, is enunciated, is called the **MODE** or **MOOD** of the Verb. Thus, a simple affirmation is termed the **INDICATIVE MOOD**, and a dependent one is the **SUBJUNCTIVE**. If it is in the form of a command, it is the **IMPERATIVE**;—if expressed as a wish, it is the **OPTATIVE**. The verb itself,—the mere name of the state, or act, is the **INFINITIVE MOOD**, which we have already examined. It is, however, only when any mode of expression is represented by a change in the orthography of the verb that it has properly, in a grammatical sense, the name of Mood, otherwise the Moods would be as numerous as the passions of the mind. The mood of the speaker's thought is, generally, better indicated by tone and gesture than by any means that written characters can convey.

The Indicative Mood is common to all languages. The Latin has the Subjunctive and Imperative; and the Greek, in addition, has an Optative Mood. The French, Spanish, German, and, we believe, most modern languages, have also a Subjunctive Mood, under which form other modes of expression are arranged; but the English Verb has no changes of orthography different from the few formerly mentioned; and all the modifications of mind are left to be expressed by the auxiliaries *can*, *could*, *may*, *might*, &c. already

explained. Nevertheless, although the principal verb remains unaltered, there are certain arrangements of these auxiliaries which have rendered it a matter of doubt, in attending to the practice of our best writers, whether or not the English tongue possesses a Subjunctive Mood. To have an unsettled Syntax is derogatory to the character of a language; and, as our grammarians have hitherto failed to produce uniformity on this subject, we cannot pass it over without particular notice.

A subjunctive (or subjoined) clause, is that part of a sentence which is dependent on what either precedes, or follows, it. Thus :

‘ I did these things, that he *might understand* me.’

‘ I have written him a letter, lest he *should forget*.’

The clauses in these sentences might be reversed :

‘ That he *might understand* me, I did these things.’

‘ Lest he *should forget*, I have written him a letter.’

But, however they may be arranged, the verbs *to understand* and *to forget* would, in some languages, have a different termination from what they have in the Indicative, or *independent*, state; and such termination would incorporate (though imperfectly) the meanings which we have here expressed by the separate words *might* and *should*. We say *imperfectly*, because the Subjunctive affix only denotes *dependency* in general,—the shades of which are distinguished by means of the auxiliaries *might*, *should*, *would*, and *could*.

The Subjunctive Future, of English grammarians, refers solely to contingencies; for it declares that a state, or action, will follow, provided another, which is also named, shall take place. Thus :

‘I shall be glad to see him, if he will call upon me.’

The latter member of this sentence is said to be in the Subjunctive, or **CONDITIONAL MOOD**, because it is on this *subjoined condition* that the prediction ‘I shall be glad to see him’ depends. It is not, however, necessary that the condition should be literally *subjoined*; for it may precede, in the present example, with equal propriety, as :

‘If he will call upon me, I shall be glad to see him.’

In languages that have a regular change of termination of the verb, in the several tenses and persons of this mood, words corresponding with *will call* have, as before mentioned, another form, whereas this does not differ from the Indicative ‘You *will call* ;’ but it is a general practice in English to dismiss the Auxiliary from the Subjunctive Verb, leaving the Infinitive only. Thus :

‘If he *call* upon me, I shall be glad to see him.’

Where no doubt is implied, the Subjunctive form is laid aside, and the sentence is put in the Indicative, as simply declaratory. As :

‘When *he calls* on me, I shall be glad to see him.’

It is here taken for granted that *he is to call*; and it is at the *when*, or *time*, at which he calls that ‘I shall be glad to see him.’ Again :

‘When the sky *falls*, we shall catch larks,’ is in the Indicative mood, and in the present tense; for we transport ourselves, in imagination, to a future period, when the falling of the sky and the catching of the larks will be present and simultaneous actions: but were we to consider the event of this supposed phe-

nomenon to be uncertain, the sentence would be Subjunctive. As :

‘ If the sky *fall*, we shall catch larks.’

In this case there are two futures : the first being uncertain, the Infinitive, *to fall*, is written without any preceding auxiliary ;— but the latter, though provisional, is a direct assertion, and is, therefore, put in the Indicative, ‘ We *shall* catch.’

‘ Whether he *run* east or west, he will certainly be overtaken.’ That is, ‘ Though he *run* east, he will be overtaken,’ and ‘ Though he *run* west, he will be overtaken.’ The direction in which he *will* run is uncertain, and has, on that account, the subjunctive form, the Infinitive *run* not being preceded by any other verb. This elision of the auxiliary is not however necessary. It may be inserted if we choose, and the only reason why it is not always so (and it is the case with every elision) is that the idea can be equally well understood without it. The following are examples in both ways :

“ If, in some future year, the foe *shall* land
His hostile legions on Britannia’s strand,
May she not, then, th’ alarum sound in vain,
Nor miss her banish’d thousands from the plain.”

HON. H. ERSKINE.

“ Nor Fame I slight, nor for her favours call ;
She comes unlook’d for, if she *comes* at all.
But, if the purchase *cost* so dear a price
As soothing Folly, or exalting Vice ;
Oh ! if the Muse must flatter lawless sway,
And follow still where Fortune leads the way ;
Or, if no basis *bear* my rising name,
But the fallen ruins of another’s fame ;—
Then teach me, Heaven, to scorn the guilty bays,
Drive from my breast the wretched lust of praise.”

POPE.

The first couplet of the latter example is in the Indicative form, because the thought is general, without reference to future time; and, therefore, we have *comes* after the conjunction *if*, although against the Rules of ordinary Grammars.

The difference, then, between the construction of an Indicative and that of a Subjunctive clause, in the future tense, is that, in the former, the verb must always be preceded by an auxiliary, and that, in the latter, the auxiliary [*shall* or *will*] may be inserted or not, as we please: and the sole rule of distinction depends upon the intended meaning of the speaker, as derivable from the general drift of the sentence.

Thus much for the future tense; we shall now inquire, whether, or not, there exists a present tense in the English Subjunctive Mood; and, for this purpose, we shall begin with the verb *To Love*, on which so many changes have been rung through all the languages of Europe. According to Lowth and his followers, the present tense of the Subjunctive is as under:

Singular.

1. If I love,
2. If thou love,
3. If he or she love,

Plural.

1. If we love,
2. If ye or you love,
3. If they love,

where (say they) the place of the *if* may be supplied by "*any other conjunction proper for the Subjunctive Mood.*"

We may observe, in the outset; that it is only in the second and third persons singular that this Subjunctive differs from the Indicative 'I love, Thou lovest,

He loves,' &c. Let us then endeavour to form a dependent sentence, in the present tense, so as we may discover in what this difference consists :

' If he *love* her, he should [ought to] marry her.'

In this sentence, the verb *love* appears in the Infinitive, and, consequently, as in the case of future subjunctives, an auxiliary may be understood as preceding it. But, the clause being in the present tense, that auxiliary must be the verb *To do*, and therefore, we may complete the sentence thus :

' If he *does love* her, he should marry her.'

This, however, brings us back to the Indicative, and we might as well have said,

' If he *loves* her, he should marry her.'

Again, ' If thine eye *offend* thee, pluck it out.'

That is, if meant to be in the present tense, ' If thine eye *does offend* thee, pluck it out;' but as it is here given, it may be altogether future ; and (as is probable from the context) may mean generally,

' If thine eye *shall offend* thee, then pluck it out.'

The sentence ' If thou *love* me, keep my commandments ' is liable to the same uncertainty ; and, in general, while the Indicative form is clearly expressive of the idea, the elision of the *es* or *est*, *does* or *doth*, is almost always productive of ambiguity.

By these and other considerations, we are persuaded that we should never have found a present Subjunctive in our language, had it not arisen from a peculiarity in the conjugation of the Substantive Verb *To be*. The Indicative had at one period a double form, which is thus given by Ben Jonson in his Grammar, published in 1640 :

Present Tense.

I am	We are	or	I bee	We be
Thou art	Ye are		Thou beest*	Ye be
He is	They are		He beeth*	They be.

Past Tense.

I was	We were	or	I were	We were
Thou wast	Ye were		Thou wert	Ye were
He was	They were		He were	They were.

Jonson's partiality for the classic tongues is well known,—his 'learned sock' is proverbial; and yet, notwithstanding those varieties of the Verb, he never speaks of a Subjunctive Mood: on the contrary, when quoting an example, which we should be apt to consider as a Subjunctive, he resolves it by stating that it contains an Infinitive whose governing verb is understood.

Adelung tells us that the Substantive Verb is regular in the languages of Mexico and Peru. It is seldom so in other tongues. The Saxons (for they were different tribes) had two Infinitives, *beon* and *wesan*; and the modern English appears to be a mixture of these with some other Conjugations. *Be* and *been* are from the first; *was* and *wast* belong to the second; *wert* and *were* seem more allied to the Danish *være*; while *am*, *art*, *is*, and *are* would claim a different origin. Dr. Wallis, whose "*Grammatica Linguae Anglicanae*" was first printed in 1653, differs little from Jonson. "This verb," says he, "is sufficiently anomalous, and has in fact a double form."

* We may add to this that I bee, Thou bee, and He bee, were also written; although both those singulars had become obsolete in the time of Jonson.

" In the Present, { *am, art, is*,—plural *are*.
 { *be, be'st, be*,—plural *be*.

" In the Preterite { *was, wast, was*,—plural *were*.
 Imperfect, { *were, wert, were*,—plural *were*.

" The first form, as well in the present as in the preterite, is chiefly used wherever the Latins would put the Indicative Mood; the second, almost always in other cases." Here we discover the earliest dawnings of a Subjunctive; for it was then not only unstable in its usage, but had not even acquired the name.

Having, accidentally, got two Indicative forms of the Verb *To be*, Grammarians, when language came to be more critically investigated, endeavoured to discriminate between them; and (as is practised with all words that are originally synonymous) they wished to assign to each its peculiar province. Hence arose the imperfect attempts at a present Subjunctive;—we say *imperfect*, because there is no case in which the Indicative form would be ungrammatical. Besides, such phrases as 'If I *be*,' 'If thou *be*,' 'If I *love*,' 'If thou *love*,' &c. are perpetually in danger of being mistaken for futures, where the words *be, love, &c.* are undoubtedly Infinitives. On the other hand, if the word *be* is merely considered as a substitute for *am, art, is, and are*, it ceases to be a Subjunctive.

The translators of the authorized version of the Bible have tended, by their example, to continue this use of *be* in the present tense:

"If thou *be* the Son of God, command that these stones be made bread."

If, (as we shall afterwards find,) is equivalent to *give*,

allow, or *grant*; and, supplying the necessary auxiliaries, we shall have,

Granting that thou *shouldst be* the Son of God, command that these stones *shall be* made bread.'

Turn it as we will, there appears a kind of *obscure future* in the first *be*, unless we understand it as synonymous with *art*. In this latter case the sentence would be clear, and so it ought to have been written even as an accurate translation: for the corresponding Greek verb is in the Indicative Mood, and is so rendered by Wiclif:

"Yf thou *art* Goddis son, seye that these stones *be* maad looves."

The use of *be* in the present tense, throughout the Scriptures, is extremely irregular; being, in many cases, a present Indicative common to all the persons singular and plural, and in others, a pure Infinitive, an auxiliary verb being understood. The following examples are taken from the Book of Job:

"There the wicked cease from troubling; and there the weary *be* [are] at rest."

"Call now, if there *be* [are] any that will answer thee."

"If I *be* [am] wicked, why then labour I in vain?"

"And if it *be* [is] not so now, who will make me a liar?"

"If his children [shall?] *be* multiplied, *it is* for the sword."

"If thou *sinnest*, what *doest* thou against him? or if thy transgressions *be* multiplied, what *doest* thou unto him? If thou *be* righteous, what *givest* thou him? or what *receiveth* he of thine hand?"

The last example is rather confused, according to our present ideas of moods and tenses : and the following, written by one who made language his particular study, seems also liable to objection :

“ But I must observe, in the next place, that, although this part of style *merit* attention, and *be* a very proper object of science and rule ; although much of the beauty of composition *depends* on Figurative Language ; yet we must beware of imagining that it *depends* solely, or even chiefly, upon such language.”

Blair's Lectures.

We come now to what is termed the *past tense* of the Subjunctive Mood, because it is formed by means of the past tenses of the Auxiliary Verbs. As in the preceding case, the Verb *to be* performs a principal part ; and, having also two sets of the singular, in the past tense, one of these is exclusively appropriated to the Indicative, and the other to those Conditional phrases of which we are about to speak.

I *was*, Thou *wast* or *wert* ; and He, She, or It *was*, are then Indicatives ; and I *were*, Thou *wert*, and He, She, or It *were*, are Conditionals, or (as they are usually called) Subjunctives. In the other Verbs there is no such distinction.

In *future* Contingencies we suppose that a State, or Action, shall exist ; and, on that supposition, predict another State, or Action, as a Consequence.

In *present* Contingencies we predict, or assert, a Consequence of a State, or Action, which may be now in existence.

In *past* Contingencies (if the phrase is not a contradiction in terms) we imagine a State, or Action, which

might have been ; and then assert another State, or Action, which, we say, *would have* followed, as a consequence, had our previous supposition existed. Thus in the following,

‘ If I *had taken* his advice, I *should have been* wiser,’ though both parts of the sentence are in the past tense, the one is the consequence of the other. The introductory conjunction is not requisite in such sentences ; for that now given would have been as intelligibly and perhaps more elegantly written thus,

‘ *Had* I taken his advice, I should have been wiser.’

Again :

‘ *Could I have* foreseen what was to happen, I *might* (or *should*) have been better prepared.”

This is in the Subjunctive form, but were we to say

‘ *I could* not foresee what was to happen, and therefore *I was* not sufficiently prepared,”

we should have the same thought in the Indicative.

When treating of the Auxiliary Verbs, we mentioned that *Could* and *Might*, the past tenses of *Can* and *May*, have the effect of Conditionals. *Should* and *Would*, the ancient past tenses of *Shall* and *Will*, are also *Conditionals*. The following investigation will show how they all become so.

It is to be observed that neither of the words *could*, *might*, *should*, or *would*, expresses a *past action*. They merely denote a *state of the mind* of the agent at some past period. He was *able*, he had *power*, he was *obligated*, or, he was *willing* to act as the conjoined Verb specified ; and why did he not do so ? The reason is to be found either in the preceding, or the succeeding part of the sentence.

‘ *I could* have done it,
‘ *I might* have done it,
‘ *I should* have done it,
‘ *I would* have done it, } had I not been prevented,’

Or, transposing the clauses,

‘ Had I not been prevented, I *could, might, should,*
or *would* have done it.’

Nevertheless, these sentences are all in the Indicative Mood. They are declarations of things that are past. They are four plain and independent assertions: the *state* of mind, and the *action* of hinderance are both determined.

‘ *I was able* to have done it,
‘ *I had it in my power* to have done
it,
‘ *I was obligated* to have done it,
‘ *I was willing* to have done it,

} but I *was* prevented.’

Could, might, should and would are then Conditionals from their significations alone, and Conditionals are much akin to Subjunctives; but it is only when the dependent clause of a sentence is necessarily expressed by forms of the Verbs, different from what are used in the Indicative, that it constitutes a different Mood. This is the case in many other tongues, but there is no choice in English; because there is no double Conjugation in the language, except in the verb *to be*. The past tense of the Subjunctive must, therefore, rest altogether on the distinction between *was* and *were*, in the first and third persons singular, where alone they are distinguished: for, in the second person, 'Thou wert' is as generally employed in the Indicative as 'Thou wast,' and is daily becoming more so. The

second person with *thou*, is almost wholly in the hands of the poets; and 'thou wast' has rather an inharmonious sound. Pope and Addison wrote 'thou wert;' and Milton and Dryden used the words indifferently. Wert, in the Indicative, has also the authority of Dr. Johnson, which, if not great among grammarians, is powerful among the people. 'I were,' and 'She, He, or It were,' are then the only past tenses in the English language that can be distinguished from the Indicative; but these materials, scanty as they are, might be formed into a separate mood: and the question is, has such a mood been generally recognized by good writers, or, is it merely a manufacture of the Grammars of modern times?

We believe that the two conjugations of the Substantive Verb have long tempted classical scholars to separate them into Indicative and Subjunctive Moods; but the practice, both in spoken and written language, has been against this distinction; so that phrases really subjunctive strike the reader as uncommon, and appear either as the composition of a pedant, or of one whose knowledge of English has been gathered from grammars rather than from general reading. Indeed, our most approved authors have, in this respect, violated every rule now laid down for the instruction of youth. It is to the translators of the authorized version of the Bible that we have chiefly to attribute the anxiety to encumber our language with moods. In the modern translations from the French, we observe numerous idioms which we term Gallicisms; and the Bible abounds, in a similar manner, with Latinisms and Grecisms. It is almost exclusively in the Scriptures that

we have to look for examples of the Subjunctive; and most of those are plainly erroneous if tried by any modern rule. Besides, they are so contradictory, that, were we to manufacture a Grammar from that translation alone, as has been done in the Gothic from the mutilated Gospels of Ulphilas, we should strive in vain to discover a regular Subjunctive.

Lowth, whose Grammar has been plundered by many of his successors without being improved, seems to have been very doubtful concerning this mood. He cites several examples, most of which he acknowledges would have been better put in the Indicative. From the few to which he does not himself object we extract the following:

“Whether it *were* I or they, so we preach, and so ye believe.” 1 Cor. xv. 11.

Here the word *were* is certainly not in the Indicative form; but, arranged as the sentence is, how could *was* have been substituted? Two pronouns, (I and they,) the one singular and the other plural, are referred separately, by means of the distributive *whether*, to the same verb, *were*, and there was no escape from the blundering construction, but by violating one of the best acknowledged rules of Grammar.

It would seem, from other quotations given by the Doctor, that ‘He were’ and ‘He was’ had once been written indifferently, and that they were merely duplicates of the past Indicative. Thus:

“Though he *were* a Son, yet learned he obedience, by the things which he suffered.” Heb. v. 8.

“Though he *was* rich, yet for your sakes he became poor.” 2 Cor. viii. 9.

If then *were*, in the first and third persons singular, is not a Subjunctive, it may be asked, why has it retained its place in the language? We answer that it has another usage, which is very general, but has been less investigated.

OF CONDITIONAL CLAUSES.

It must have been observed that Conditional sentences are often prefaced by *if* or *though*, which in grammars are usually noted as the signs (if not the governing causes) of the Subjunctive. These words are placed in the list of Conjunctions; and, however obvious it may now appear, we believe that Mr. Tooke was the first to discover that they were Verbs.

IF is the imperative of the Saxon *gifan*, to give, grant, or allow, and has come down through the stages of *gef*, *yef*, and *yf*. The Scotch is *gif*, and in some counties *gin*, with the hard g: the former is *give* and the latter *gi'en*, a contraction of *given*. 'If it exist' is then equivalent to 'Give, grant, or allow, that the thing does exist.'

THOUGH (the Scotch guttural *thoch*, sometimes pronounced *thof*) is the imperative of the Saxon *thafian*, to allow, grant, or permit. ALTHOUGH is granting *all*;—the *whole* of what we speak.

If and *though*, have, therefore, similar origins, and are generally confounded; but a distinction is preserved among accurate writers. '*If* he do' is '*granting* that he shall do.' '*Though* he do' is '*notwithstanding* he should do.' In the former case I shall act *because* something is done; in the latter, *without regard* to, or even *in opposition* to, that doing. 'I will

do so *if* you oppose me' means that I will do so, *only* if you shall object. 'I will do so *though* you oppose me' is, I will do it *in spite* of your opposition.

There is a peculiar usage of the past tense to which *If*, or *Though*, is often prefixed that, in the hands of some grammarians, might be raised to the dignity of a mood. This usage is generally applied to Conditional sentences, and in so far is similar to the Conditional tenses of the French; but it includes other applications which those tenses are not accustomed to designate. The English past tense is imperfect and merely marks continued state or action, without any other regard to *time* than that it should be previous to any other time of which we may speak. 'I had' affirms that I was in possession of the thing spoken of at a certain time now past. 'If I had' is a conditional, and leaves us to guess what *did* or *would* happen in consequence of that supposition's being granted, or allowed. 'If I had struck him, I could not have been blamed, considering the provocation,' is a conditional phrase in the past tense. 'If I had money, I would pay my debts' is a present conditional; but the times of the two verbs are successive, the *wish* to pay being subsequent to the *having* of the money. 'If I had had the money, I would have paid my debts' carries the condition back to a time that does not now exist. 'If I durst speak, I could unfold a tale' and 'If I durst have spoken, I could have unfolded a tale' are similar examples. *Allow*, *grant*, or any other request or command of a similar signification, may take place of the *though* or *if*, and even all of them may be dispensed with by placing the verb before its nominative,

that is, in the *Imperative* form, the ordinary way in which a command, or request, is written. Thus: 'Had he the money, he would pay his debts.' 'Did you behave as you ought, no one would complain.' Although hypothetical sentences are usually formed by means of the auxiliary verbs, they are not necessarily so. The past tense of other verbs may be transposed into a present without such assistance. Thus: 'If he loved me as much as I do him, we might both be happier than we are.' 'If he had loved me, he would not have deserted me.'—'Though he used me ill, I did not complain.' 'Though he used me ill, I would not complain.' The latter sentence might be as well, or perhaps better, expressed by 'Though he were to use me ill, I would not complain;' and we shall find that *were* often produces an elegant variety in English composition. It is this form only of the past tense which is employed when the Substantive Verb is necessary to produce *present* Conditionals. Thus: '*Were* he to reflect upon his own faults, he would not be so ready to quarrel with those of his neighbours.' Here *were* is certainly the past tense, and yet the action is still unexerted. In the language of the schoolmen, we foresee the future without determining its accomplishment.

Comparative states of existence are expressed in the same manner as Conditionals. The past tenses of the Auxiliary Verbs are likewise rendered present, or predictive of the future; because such comparisons naturally include the idea of succession, although the latter may not depend upon what precedes. 'I would *rather* go to Paris *than* to Amsterdam' intimates that

of the two journeys I choose the former in the first instance, and the latter afterwards, if I must perform both. Milton's Satan thought it "*better* to reign in hell *than* serve in heaven;" that is, of the two states, which are both placed before us in imagination, he preferred the former. The import of the word *than* (or *then*) will be more clearly elucidated when we speak of the other Adverbs. The following are additional examples of the comparison of verbal clauses:

'He *would* sooner have died than have consented;' that is, it *was* his determination.

'He *would* sooner die than consent;' that is, it *is* his determination.

'He *will* sooner die than consent;' that is, it is his *known* determination.

'He *should* rather have died than have consented;' that is, he *ought* rather to have died.

'He *should* rather die than consent;' that is, he *ought* rather to die.

SHOULD and WOULD are, more than *shall* and *will*, confined to their original associations of compulsion and desire; because the latter are more frequently employed in the expression of contingent futures. The past tense, *were*, of the Substantive Verb is free from this embarrassment of referring either to necessary or to voluntary actions, and often expresses contingencies with an elegant discrimination. In so far it evinces its relationship to the Saxon *weorthan* and the German *werden*, to become. The nearly obsolete Interjectional phrase '*Woe WORTH thee!*' (May evil be to thee, or betide thee!) which is still common in the North, is another remnant of the Saxon Verb. *Were*,

in the following examples, is generally resolvable by *would be* or *should be*, but unrestrained by the peculiar characteristics of the *would* and *should*.

"To mention more *were* but to perplex the reader."

Ben Jonson.

"To admit it for a moment *were* to erect this power, useful at home, into a legislature to govern mankind."

Burke.

"It *were better* for him that a millstone *were* hanged about his neck and he cast into the sea than that *he should* offend one of these little ones." Luke xvii. 2.

"Yet soon enforced to fly
Thence into Egypt, till the murderous king
Were dead, who sought his life."

MILTON.

"*Were* it not *better* done, as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Næra's hair."

IBID.

"I am not mad, I would to heaven I *were*,
For then 'tis like I should forget my selfe :

* * * *

If I *were* mad, I should forget my sonne,
Or madly thinke a babe of clowts *were* he."

SHAKSPEARE.

From the preceding remarks, it appears that English Verbs have no change of form by which to express any variation of Moods. In their simple state, they are all Indicative (or direct) assertions; and phrases become Imperative, Subjunctive, Potential, &c. in consequence of the arrangement and modification of the principal Verb in its junction with other words: and,

particularly, with the Auxiliaries which are tied to the verb in the conjugations of other tongues. There is one general Rule with respect to these arrangements: When the phrase is a direct assertion, the Nominative precedes, and, in other cases it follows the Verb, or is understood. Thus, in the Imperative, we say 'Go home,' 'Bear thou with him,' 'Let him go,' &c. Those are, in fact, imperfect sentences, where the words 'I command,' 'I order,' 'I desire,' or some similar Verb, is understood to precede, and which if prefixed would transpose them into the Indicative Mood. 'I command you to go home,' 'I request that thou wilt bear with him,' and 'I desire you to let him go,' are Imperatives in meaning, but Indicatives in form. On further analysis it will appear that, in Imperative sentences, the verb is always in the Infinitive, to which the Auxiliary *do* is either prefixed or understood. The person is called upon to *do* the act, and is not *in that state* which can be recognized as an agent, or Nominative to the Verb, because the time of exertion is not yet come: the Noun is in the *Vocative*, a case so denominated from the Latin *vocare*, to call. The Imperatives of the Grammars, 'Love thou,' or 'Do thou love,' are therefore equivalent to 'O thou, *do* love!' I wish—I command you to love. The arrangement of the English language, however, even in its simple phrases, is too arbitrary to be comprehended under any general rule. It refuses restraint; and, provided the meaning of the sentence be preserved, the words may follow one another in any order that is most agreeable to the writer.

CHAPTER XVI.

OF COMPOUND TENSES: CONJUGATION OF THE VERBS
'TO HAVE,' 'TO BE,' 'TO DO,' AND 'TO PAINT.'

ENGLISH Verbs have, strictly speaking, no Tenses, except the *Indefinite Present* and the *Preterite*, or *Indefinite Past*, (as I love and I loved,) all others being necessarily compounded. It may, however, be convenient to exhibit, under one view, the whole of the tenses in which a Verb can properly appear, and this we have attempted to do in the following arrangements. Although these tenses, being almost all compounds, scarcely deserve the name of a Conjugation, they may have their use as a collection of phrases; especially when we have to unravel the more intricate combinations of other tongues.

An assertion and its denial are so often contrasted, that in many languages (the Turkish for instance) a particle is incorporated with each tense and person of the Verb, for the purpose of forming a *Negative Conjugation*. The French Grammars, generally, give examples for the right placing of their *ne pas*; and an English Grammarian, in his paradigms (or examples) of the Conjugations, has marked with an *n* where the adverb *not* should be inserted. A general practice is to place the negative immediately after the verb, or between it and the auxiliary verb if an auxiliary precedes; but this rule is not without exceptions. That

the negative should follow the auxiliary appears to be an old law of the language. In the verb *can*, the *not* constitutes a portion of its negative *cannot*; and the conversational usages of *shan't* for *shall not*, *won't* for *will not*, and *don't* for *do not*, show a similar arrangement. This subject, however, belongs properly to the syntax of adverbs, and will again come under our notice.

CONJUGATION of the Verb To HAVE.

INFINITIVE MOOD.

Present . . . To have.
Perfect . . . To have had.

PARTICIPLES.

Present Having.
Past, or Perfect . . . Had.
Compound Having had.

INDICATIVE MOOD.

PRESENT TENSE.

Pers.	Sing.	<i>Indefinite.</i>	
1st.	I	have, or do have.	
2nd.	{	Thou hast, or dost have.	
		You have, or do have.	
3rd.	He, she, or it,	has, or does have.*	
	Plur.		
1st.	We	have, or do have.	
2nd.	Ye, or you,	have, or do have.	
3rd.	They	have, or do have.	
	Sing.	<i>Definite Perfect.</i>	Plur.
1st.	I	have had.	We have had.
2nd.	{	Thou hast had.	Ye, or you, have had.
		You have had.	
3rd.	He, she, or it,	has had.	They have had.

* *Has* and *Does* were formerly *Hath* and *Doth*, which antiquated orthography is still written when intended to imitate the solemn or scriptural style: the same remark is applicable to the third person singular of other verbs.

PAST TENSE.

Pers.	Sing.	<i>Indefinite.</i>
1st.	I had, or did have.	
2nd.	{	Thou hadst, or didst have.
3rd.		You had, or did have.
	He, she, or it, had, or did have.	
	Plur.	
1st.	We had, or did have.	
2nd.	Ye, or you, had, or did have.	
3rd.	They had, or did have.	

	Sing.	<i>Definite Perfect.</i>	Plur.
1st.	I had had.		We had had.
2nd.	{	Thou hadst had. }	Ye, or you, had had.
3rd.		You had had. }	
	He, she, or it, had had.		They had had.

FUTURE TENSE.

	Sing.	<i>Indefinite.</i>
1st.	I shall, or will, have.	
2nd.	{	Thou shalt, or wilt, have.
3rd.		You shall, or will have.
	He, she, or it, shall, or will, have.	
	Plur.	
1st.	We shall, or will, have.	
2nd.	Ye, or you, shall, or will, have.	
3rd.	They shall, or will, have.	
	Sing.	<i>Definite Perfect.</i>
1st.	I shall, or will, have had.	
2nd.	{	Thou shalt, or wilt, have had.
3rd.		You shall, or will, have had.
	He, she, or it, shall, or will, have had.	
	Plur.	
1st.	We shall, or will, have had.	
2nd.	Ye, or you, shall, or will, have had.	
3rd.	They shall, or will, have had.	

CONJUGATION of the Verb To Be.

INFINITIVE MOOD.

Present To be.
Perfect To have been.

PARTICIPLES.

Present Being.
Past, or Perfect Been.
Compound Having been.

INDICATIVE MOOD.

PRESENT TENSE.

Pers.	Sing.	<i>Indefinite.</i>	Plur.
1st.	I am.		We are:
2nd.	{ Thou art. }		Ye, or you, are.
	{ You are. }		
3rd.	He, she, or it, is.		They are.

		<i>Definite Perfect</i>	
1st.	I have been.		We have been.
2nd.	{ Thou hast been. }		Ye, or you, have been.
	{ You have been. }		
3rd.	He, she, or it, has been.		They have been.

PAST TENSE.

		<i>Indefinite.</i>	
1st.	I was.		We were.
2nd.	{ Thou wast, or wert. }		Ye, or you, were.
	{ You were. }		
3rd.	He, she, or it, was.*		They were.

		<i>Definite Perfect.</i>	
1st.	I had been.		We had been.
2nd.	{ Thou hadst been. }		Ye, or you, had been.
	{ You had been. }		
3rd.	He, she, or it, had been.		They had been.

* Formerly he, she, or it, were.

FUTURE TENSE.

Pers.	Sing.	<i>Indefinite.</i>
1st.	I shall, or will, be.	
2nd.	{ Thou shalt, or wilt, be.	
	{ You shall, or will, be.	
3rd.	He, she, or it, shall, or will, be.	

Plur.

1st.	We shall, or will, be.
2nd.	Ye, or you, shall, or will, be.
3rd.	They shall, or will, be.

Sing. *Definite Perfect.*

1st.	I shall, or will, have been.
2nd.	{ Thou shalt, or wilt, have been.
	{ You shall, or will, have been.
3rd.	He, she, or it, shall, or will, have been.

Plur.

1st.	We shall, or will, have been.
2nd.	Ye, or you, shall, or will, have been.
3rd.	They shall, or will, have been.

CONJUGATION of the Verb To Do.

INFINITIVE MOOD.

<i>Present</i>	. . .	To do.
<i>Perfect</i>	. . .	To have done.

PARTICIPLES.

<i>Present</i>	. . .	Doing.
<i>Past, or Perfect</i>	. . .	Done.
<i>Compound</i>	. .	Having done.

INDICATIVE MOOD.

PRESENT TENSE.

Pers.	Sing.	<i>Indefinite.</i>	Plur.
1st.	I do.		We do.
2nd.	{ Thou dost. }		Ye, or you, do.
	{ You do. }		
3rd.	He, she, or it, does or doth.		They do.

Pers.	Sing.	<i>Definite Perfect.</i>	Plur.
1st.	I have done.		We have done.
2nd.	{ Thou hast done. }		Ye, or you, have done.
	{ You have done. }		
3rd.	He, she, or it, has done.		They have done.

PAST TENSE.

Indefinite.

1st.	I did.	We did.
2nd.	{ Thou didst. }	Ye, or you, did.
	{ You did. }	
3rd.	He, she, or it, did.	They did.

Definite Perfect.

1st.	I had done.	We had done.
2nd.	{ Thou hadst done. }	Ye, or you, had done.
	{ You had done. }	
3rd.	He, she, or it, had done.	They had done.

FUTURE TENSE.

Indefinite.

1st.	I shall, or will, do.	We shall, or will, do.
2nd.	{ Thou shalt, or wilt, do. }	Ye, or you, shall, or
	{ You shall, or will, do. }	will, do.
3rd.	He, she, or it, shall, or will, do.	They shall, or will, do.

Sing. *Definite Perfect.*

1st.	I shall, or will, have done.
2nd.	{ Thou shalt, or wilt, have done. }
	{ You shall, or will, have done. }
3rd.	He, she, or it, shall, or will, have done.

Plur.

1st.	We shall, or will, have done.
2nd.	Ye, or you, shall, or will, have done.
3rd.	They shall, or will, have done.

CONJUGATION of the Verb To PAINT.

INFINITIVE MOOD.

Present . . . To paint.
Perfect . . . To have painted.

PARTICIPLES.

Present Painting.
Past, or Perfect . . . Painted.
Compound Having painted.

INDICATIVE MOOD.

PRESENT TENSE.

Pers. Sing. *Indefinite.*
 1st. I paint, or do paint.
 2nd. { Thou paintest, or dost paint.
 { You paint, or do paint.
 3rd. He, she, or it, paints, or does paint.

Plur.

1st. We paint, or do paint.
 2nd. Ye, or you, paint, or do paint.
 3rd. They paint, or do paint.

Sing. *Definite Imperfect.* Plur.

1st. I am painting. We are painting.
 2nd. { Thou art painting. } Ye, or you, are painting.
 { You are painting. }
 3rd. He, she, or it, is painting. They are painting.

Definite Perfect.

1st. I have painted. We have painted.
 2nd. { Thou hast painted. } Ye, or you, have painted.
 { You have painted. }
 3rd. He, she, or it, has painted. They have painted.

Sing. *Definite limiting Perfect.*

1st. I have been painting.
 2nd. { Thou hast been painting.
 { You have been painting.
 3rd. He, she, or it, has been painting.

Pers. Plur.

- 1st. We have been painting.
 2nd. Ye, or you, have been painting.
 3rd. They have been painting.

PAST TENSE.

Sing. *Indefinite or Preterite.*

- 1st. I painted, or did paint.
 2nd. { Thou paintedst, or didst paint.
 { You painted, or did paint.
 3rd. He, she, or it, painted, or did paint.

Plur.

- 1st. We painted, or did paint.
 2nd. Ye, or you, painted, or did paint.
 3rd. They painted, or did paint.

Sing. *Definite Imperfect.* Plur.

- 1st. I was painting. We were painting.
 2nd. { Thou wert painting. } Ye, or you, were painting.
 { You were painting. }
 3rd. He, she, or it, was painting. They were painting.

Definite Perfect.

- 1st. I had painted. We had painted.
 2nd. { Thou hadst painted. } Ye, or you, had painted.
 { You had painted. }
 3rd. He, she, or it, had painted. They had painted.

Sing. *Definite limiting Perfect.*

- 1st. I had been painting.
 2nd. { Thou hadst been painting.
 { You had been painting.
 3rd. He, she, or it, had been painting.

Plur.

- 1st. We had been painting.
 2nd. Ye, or you, had been painting.
 3rd. They had been painting.

FUTURE TEN&E.

Pers. Sing. *Indefinite.*

1st. I shall, or will, paint.

2nd. { Thou shalt, or wilt, paint.

{ You shall, or will, paint.

3rd. He, she, or it, shall, or will, paint.

Plur.

1st. We shall, or will, paint.

2nd. Ye, or you, shall, or will, paint.

3rd. They shall, or will, paint.

Sing. *Definite Imperfect.*

1st. I shall, or will, be painting.

2nd. { Thou shalt, or wilt, be painting.

{ You shall, or will, be painting.

3rd. He, she, or it, shall, or will, be painting.

Plur.

1st. We shall, or will, be painting.

2nd. Ye, or you, shall, or will, be painting.

3rd. They shall, or will, be painting.

Sing. *Definite Perfect.*

1st. I shall, or will, have painted.

2nd. { Thou shalt, or wilt, have painted.

{ You shall, or will, have painted.

3rd. He, she, or it, shall, or will, have painted.

Plur.

1st. We shall, or will, have painted.

2nd. Ye, or you, shall or will, have painted.

3rd. They shall, or will, have painted.

Sing. *Definite limiting Perfect.*

1st. I shall, or will, have been painting.

2nd. { Thou shalt, or wilt, have been painting.

{ You shall, or will, have been painting.

3rd. He, she, or it, shall, or will, have been painting.

Plur.

1st. We shall, or will, have been painting.

2nd. Ye, or you, shall, or will, have been painting.

3rd. They shall, or will, have been painting.

The auxiliary *To have*, when followed by an *Infinitive*, is often understood as expressive of an *obligation* to perform what that infinitive denotes; and phrases so constructed may be considered as an additional tense. Thus :

I have to paint, is equivalent to . I am obliged to paint, or I must paint.
 I had to paint I was obliged to paint.
 I have had to paint I have been obliged to paint.
 I shall have to paint I shall be obliged to paint.

And so of the other persons.

In some languages, Transitive Verbs have terminations in several of their tenses, which denote that the nominative, instead of being the agent, is the patient of the action. This is the *Passive Voice* formerly mentioned. In English, its tenses are all compound, and formed by prefixing those of the verb *To be* to the *Past Participle*. Thus :

PASSIVE VOICE of the Verb To PAINT.

INFINITIVES.

To be painted, and To have been painted.

INDICATIVE MOOD.

PRESENT TENSE.

Pers.	Sing.	Indefinite.	Plur.
1st.	I am painted.		We are painted.
2nd.	{ Thou art painted. }		Ye, or you, are painted.
	{ You are painted. }		
3rd.	He, she, or it, is painted.		They are painted.

Pres. **Sing.** *Definite Perfect.*

1st. I have been painted.

2nd. { Thou hast been painted.

 { You have been painted.

3rd. He, she, or it, has been painted.

Plur.

1st. We have been painted.

2nd. Ye, or you, have been painted.

3rd. They have been painted.

PAST TENSE.

Sing.

Indefinite.

Plur.

1st. I was painted.

We were painted.

2nd. { Thou wast, or wert, painted.

 { You were painted.

} Ye or you, were painted.

3rd. He, she, or it, was painted. They were painted.

Sing.

Definite Perfect.

1st. I had been painted.

2nd. { Thou hadst been painted.

 { You had been painted.

3rd. He, she, or it, had been painted.

Plur.

1st. We had been painted.

2nd. Ye, or you, had been painted.

3rd. They had been painted.

FUTURE TENSE.

Sing.

Indefinite.

1st. I shall, or will, be painted.

2nd. { Thou shalt, or wilt, be painted.

 { You shall, or will, be painted.

3rd. He, she, or it, shall, or will, be painted.

Plur.

1st. We shall, or will, be painted.

2nd. Ye, or you, shall, or will, be painted.

3rd. They shall, or will, be painted.

Pers. Sing. *Definite Perfect.*

1st. I shall, or will, have been painted.

2nd. { Thou shalt, or wilt, have been painted.

 { You shall, or will, have been painted.

3rd. He, she, or it, shall, or will, have been painted.

 Plur.

1st. We shall, or will, have been painted.

2nd. Ye, or you, shall, or will, have been painted.

3rd. They shall, or will, have been painted.

CHAPTER XVII.

OF IRREGULAR VERBS.—LIST OF.

TO PAINT is a perfect and regular Transitive Verb, and taking into view the *Conditional Clauses* (of which we formerly treated), the conjugation here given is complete in all its tenses. The termination (*ed*) of its Preterite and Past Participle is the same as those of nineteen twentieths of all the Verbs in the language. The termination (*ing*) of the Present Participle is invariable in all, but the Preterite (Past Indefinite) and the Past or Perfect Participle, are irregular in numerous instances; and as these parts are necessary, not only singly, but in the formation of the compound tenses, we subjoin a list of those anomalous Verbs, with their variations.

LIST OF IRREGULAR VERBS.

Present.	Past.	Past Participle.
Abide,	abode,	abode.
Am,	was,	been.
Arise,	arose,	arisen.
Bear,	bore,	borne.
Bear (a child),	bare, bore,	born.
Beat,	beat,	beaten, beat.
Begin,	began,	begun.
Beseech,	besought,	besought.
Bid,	bade, bid,	bidden, bid.
Bind,	bound,	bound.

Present.	Past.	Past Participle.
Bite,	bit,	bitten, bit.
Bleed,	bled,	bled.
Blow,	blew,	blown.
Break,	broke,	broken.
Breed,	bred,	bred.
Bring,	brought,	brought.
Burst,	burst,	burst.
Buy,	bought,	bought.
Cast,	cast,	cast.
Chide,	chid,	chidden, chid.
Choose, }	chose,	chosen.
Chuse, }		
Cleave (split),	clove, cleft,	cloven, cleft.
Cling,	clung,	clung.
Come,	came,	come.
Cost,	cost,	cost.
Creep,	crept,	crept.
Cut,	cut,	cut.
Dare (risk),	durst,	dared.
Do,	did,	done.
Draw,	drew,	drawn.
Drive,	drove,	driven.
Drink,	drank,	drunk.
Die,	died,	died.
Eat,	ate,	eaten.
Fall,	fell,	fallen.
Feed,	fed,	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Flee,	fled,	fled.
Fling,	flung,	flung.
Fly,	flew,	flown.
Forsake,	forsook,	forsaken.
Freeze,	froze,	frozen.
Get,	got,	got, gotten.*

* Gotten is now seldom written except in the compounds.

IRREGULAR VERBS.

Present.	Past.	Past Participle.
Give,	gave,	given.
Go,	went,	gone.
Grind,	ground,	ground.
Grow,	grew,	grown.
Hang,*	hung,	hung.
Have,	had,	had.
Hear,	heard,	heard.
Hide,	hid,	hidden, hid.
Hit,	hit,	hit.
Hold,	held,	held, holden.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Know,	knew,	known.
Lay,	laid,	laid.
Lead,	led,	led.
Leave,	left,	left.
Lend,	lent,	lent.
Let,	let,	let.
Lie (down),	lay,	lain.
Lose,	lost,	lost.
Make,	made,	made.
Meet,	met,	met.
Pay,	paid,	paid.
Put,	put,	put.
Read,	read,	read.
Rend,	rent,	rent.
Rid,	rid, rided,	rid.
Ride,	rode,	rode, ridden.
Ring,	rang, rung,	rung.
Rise,	rose,	risen.
Rive,	rived,	riven.
Run,	ran,	run.
Say,	said,	said.
See,	saw,	seen.
Seek,	sought,	sought.

* When this Verb is applied to strangulation (*hanging by the neck*), it is regular: Hang, hanged, hanged.

Present.	Past.	Past Participle.
Sell,	sold,	sold.
Send,	sent,	sent.
Set,	set,	set.
Shake,	shook,	shaken.
Shear,	sheared, shore,	shorn.
Shed,	shed,	shed.
{ Shew,	shewed,	shewn. }
{ Show,	showed,	shown. }
Shoe,	shod,	shod.
Shoot,	shot,	shot.
Shrink,	shrank, shrunk,	shrunk.
Shred,	shred,	shred.
Shut,	shut,	shut.
Sing,	sang, sung,	sung.
Sink,	sank, sunk,	sunk, sunken.
Sit,	sat,	sitten, sat.
Slay,	slew,	slain.
Sleep,	slept,	slept.
Slide,	slid,	slidden.
Sling,	slung,	slung.
Slink,	slunk,	slunk.
Smite,	smote,	smitten, smit.
Speak,	spoke,	spoken.
Speed,	sped,	sped.
Spend,	spent,	spent.
Spin,	span, spun,	spun.
Spit,	spat, spit,	spit, spitten.
Spread,	spread,	spread.
Spring,	sprang, sprung,	sprung.
Stand,	stood,	stood.
Steal,	stole,	stolen.
Stick,	stuck,	stuck.
Sting,	stung,	stung.
Stink,	stank, stunk,	stunk.
Stride,	strode, strid,	stridden, strid.
Strike,	struck,	struck, stricken.
String,	strung,	strung.
Strive,	strove,	striven.

Present.	Past.	Past Participle.
Swear,	swore,	sworn.
Sweep,	swept,	swept.
Swim,	swam, swum,	swum.
Swing,	swung,	swung.
Take,	took,	taken.
Teach,	taught,	taught.
Tear,	tore,	torn.
Tell,	told,	told.
Think,	thought,	thought.
Throw,	threw,	thrown.
Thrust,	thrust,	thrust.
Tread,	trod,	trodden.
Wear,	wore,	worn.
Weep,	wept,	wept.
Win,	won,	won.
Wind,	wound,	wound.
Wis,	wist,	wist.
Wring,	wrung,	wrung.
Write,	wrote,	written.

The following Irregular Verbs (many of which are merely contractions) may also be written in the Regular Form.

Awake,	awoke,	awaked.
Bend,	bent,	bent.
Bless,	blessed,	blest.
Build,	built,	built.
Clothe,	clad,	clad.
Catch,	caught,	caught.
Chew,	chewed,	chewn.
Cleave (adhere),	claved,	cleaved.
Crow,	crew,	crowed.
Dig,	dug,	dug.
Dwell,	dwelt,	dwelt.
Freight,	freighted,	fraught.
Geld,	gelt,	gelt.
Gild,	gilt,	gilt.

Present.	Past.	Past Participle.
Gird,	girt,	girt.
Grave,	graved,	graven.
Heave,	hove,	hoven, hove.
Hew,	hewed,	hewn.
Kneel,	knelt,	knelt.
Knit,	knit,	knit.
Lade,	laded,	laden.
Light (literal),	lit,	lit.
Load,	loaded,	laden, loaden.
Melt,	melted,	molten.
Mow,	mowed,	mown.
Pen (to <i>enclose</i>),	pent,	pent.
Reave,	reft,	reft.
Rot,	rotted,	rotten.
Saw,	sawed,	sawn,
Seethe,	sod,	sodden.
Shape,	shaped,	shapen.
Shave,	shaved,	shaven.
Shine,	shone,	shone.
Shrive,	shrove,	shriven.
Slit,	slit,	slit.
Smell,	smelt,	smelt.
Spell,	spelt,	spelt.
Spill,	spilt,	spilt.
Split,	split,	split.
Sow,	sowed,	sown.
{ Strew,	strewed,	strewn. }
{ Strow,	strowed,	strown. }
Strive,	strove,	striven.
Sweat,	swet,	swet.
Swell,	swelled,	swollen.
Thrive,	throve,	thriven.
Wash,	washed,	washen.
Wax,	waxed,	waxen.
Weave,	wove,	woven.
Wet,	wet,	wet.
Work,	wrought,	wrought.
Writhe,	writhed,	writhen.

It will be observed that, in both the preceding lists, those Preterites and Participles which end in *t* are so formed in consequence of the *ed* being necessarily so pronounced after certain letters, when it does not make a separate syllable. Thus *keep*ed has been changed into *kept*; *sleep*ed into *slept*; *creep*ed into *crept*, &c. The *ed*, when the *e* is silent, has necessarily the sound of *t* after *ch*, *k*, *p*, *sh*, *ss*, or *x*; and hence *stretch*ed, *deck*ed, *lopp*ed, *hush*ed, *toss*ed, and *vex*ed, are, occasionally, written with a terminal *t* in the place of the unpronounced *e* and the unpronounceable *d*. The steps by which such changes are effected are easy and natural. The *e* was first left out by the poets lest the word should be mistaken for a dissyllable, and the substitution of *t* for *d* became afterwards a matter of course; and it is only by the constant remonstrances of grammarians that this contracted orthography has not generally prevailed. The words last quoted, as well as others of their several classes, appear in all the three modes of spelling, according to the pleasure of the author or his printer:

stretch	ed	—	stretch'd	—	stretcht.
deck	ed	—	deck'd	—	deckt.
lopp	ed	—	lopp'd	—	lopt.
hush	ed	—	hush'd	—	husht.
nurs	ed	—	nurs'd	—	nurst.
toss	ed	—	toss'd	—	tost.
vex	ed	—	vex'd	—	vext.

The tide of opinion now runs in favour of the first spelling; but there are many words in which the latter orthography is almost legalized. When a poet, for

instance, wishes for a rhyme to *text*, he would prefer writing *perplext* to *perplexed*, as being less incongruous to the eye. We may add that some consider them as better adapted to the participle, while others apply them equally to the participle and the preterite. The school-grammars usually add the following in *l*, *m*, and *n*; although the pronunciation of these terminal letters does not necessarily change the *d* into *t*: deal, dealt; dream, dreamt; lean, leant; learn, learnt; mean, meant; and burn, burnt.

Except in two or three cases where the roots have become obsolete, the irregular verbs above written are all monosyllables: a form that peculiarly distinguishes such Verbs as are of old English usage and Teutonic origin. All of them, however, whether regular or irregular, have been (or may be) compounded by means of certain prefixes, with which they are accustomed to coalesce; while words that are derived from the Greek or the Latin have, generally, been imported in their compound state, along with the prepositions of those tongues, modified only in their terminations. In these adoptions care has been taken that the Verbs should be regularly formed, so that our anomalous Verbs are wholly of native growth. The general rule is, that the Compounds follow the conjugation of their roots; nevertheless, *to welcome* and *to behave* are both regular, although *come* and *have* are not so. We do not recollect any other exceptions, but should they occur they will be noticed in the order of their explanations. The following are examples of irregular Verbs, compounded with the principal prefixes:

Present.	Past.	Past Participle.
A-rise,	arose,	arisen.
Be-take,	betook,	betaken.
Counter-work,	counterwrought, or counterworked,	counterwrought, or counterworked.
For-bid,	forbade,	forbidden.
Fore-see,	foresaw,	foreseen.
Gain-say,	gainsaid,	gainsaid.
In-lay,	inlaid,	inlaid.
Inter-weave,	interwove, or interweaved,	interwoven, or interweaved.
Mis-give,	misgave,	misgiven.
Over-draw,	overdrew,	overdrawn.
Out-put,	output,	output.
Re-hear,	reheard,	reheard.
Un-do,	undid,	undone.
Under-go,	underwent,	undergone.
Up-bear,	upbore,	upborne.
With-hold,	withheld,	withheld, or withholden.

The explanation of these prefixes, and the modifying power of each, in conjunction with verbs or participles, will be given when we come to treat, more particularly, of prepositions.

CHAPTER XVIII.

OF ADJECTIVES AND PARTICIPLES.—OF EPITHETS.—
OF COMPOUND ADJECTIVES AND EPITHETS.—COM-
PARISON OF ADJECTIVES.—OF NUMERALS.

NOUNS are changeable into Verbs, and Verbs into Nouns. Things may become active, and the names of actions may be considered abstractedly so as to lose the idea of activity. The Infinitive is purely a Noun, and to produce what the Noun designates is as certainly a Verb.

Adjectives and Participles stand in a similar relationship. They are both qualities; but when the quality is quiescent it is termed an Adjective, and when relative to action, or to a state of existence which may be considered as variable, it is a Participle. Of the present participle in *ing*, or, as some call it, the *Active Participle*, we have already spoken: we have now to make a few remarks on the *Past Participle*, which is terminated by *ed* in every case except in those irregular verbs which we have enumerated.

The Past Participle, when conjugated with the substantive verb *to be* is *passive*. It is then a verbal adjective referring to a substantive, or to a clause which is taken substantively. Thus, 'I am *ruined*' is equivalent to 'I am a *ruined* man;' and 'The ramifications of the plot are discovered' denotes that those 'ramifications' have been laid *open*. The participle, in such cases, is a real quality. It expresses that the

thing of which we speak *has been subjected to the action of the verb*. There is a numerous class of those participial adjectives, many of which are not even suspected to have a verbal origin, because the other parts of the verb have either ceased to exist or are forgotten.

On the other hand, when the Past Participle is conjoined with the auxiliary *to have*, it becomes *active*. It is then similar to the preterite, which it so generally resembles in form. 'I *loved*' and 'I have loved' equally point to some object that was, or had been, *beloved*. The word *loved* is here no longer a quality. It is, in both examples, a preterite or past tense of the verb *to love*; and the only distinction is, that in the former the action is supposed to be *continuing*, and in the latter it is completed; as is expressed, not by the termination *ed*, but by the mark of possession, *have*. In this active use of the participle we should not readily have distinguished it (in English) from the preterite, had it not been for the differing orthographies in some of the irregular verbs. There is no appeal against custom; otherwise we should have said that the preterite, not the participle, ought to have been written where *verbal action* was to be expressed. Indeed, this is the practice, in spoken language, with those who are not attentive to the niceties of grammar. 'He has *trod* the stage,' 'I have *wrote* a letter,' and other similar expressions, still pass current in ordinary conversation. With respect to neuter verbs, such as *to come*, *to fall*, *to lie*, &c. the case is different; for, in these, the grammarians do not differ from the multitude.

The present and past participles, in certain usages, are then truly adjectives. The one represents the *active*, and the other the *passive* qualities of the substantives to which they respectively refer. There are, however, *qualities*, not considered as verbal, to which the term Adjective is more usually applied, and to those we shall now advert.

Verbal qualities may be conceived as separable from substances. Beings may exist in the mind, unconnected with other beings, without either *acting*, or being *acted upon*,—as neither agents nor patients. A body may be *large* or *small*, *tall* or *short*, *heavy* or *light*, and the mind may be *wise* or *foolish*, *gay* or *dull*, *happy* or *miserable*, while apparently independent of surrounding objects. We are aware that the existence of a being, whether mental or corporeal, can only be known by its effects,—as it acts, or is capable of resisting action; and that, consequently, all qualities may possibly be merely verbal adjectives in disguise. This would be best decided by the analysis of the several adjectives as they appear in the Dictionaries; but it is sufficient for the purpose of classification, that, in such as are above mentioned, their verbal origin (if that be their origin) is not immediately pressed upon our view.

It is a quality of one being that it has some relation, of similarity or of dissimilarity, of dependence or of independence, to another. This relation, in a general view, is expressed by the genitive in such tongues as have genitives; and, in others, by the conjunction of the name of the being to which it relates. Both of these forms are common in English, and hence substantives are either used adjectively, or, by means of a

termination, they are converted into adjectives. On this subject we have already partially treated, when speaking of Genitives.

Hitherto, when speaking of Adjectives, we have considered them generally as qualities; but Adjectives, properly so called, are solely those qualifications of a substantive which are requisite to limit its meaning to the exact degree of the speaker's conception. In the expression 'A wise son maketh a glad father,' the adjective *wise* cannot be dispensed with; for then the word *son* would be general, and we know that it is not *every* son that makes his father happy. Again, in the phrase 'John is fond of warm weather,' the limiting word *warm* is indispensable, because it is that kind of weather which he loves. An adjective and a substantive thus combined express only an individual idea, and may, in fact, be considered as a single word. It was on this account that, in the arrangements of the Greek and Latin Grammarians, adjectives were conjoined with substantives, both being included under the general designation of Nouns. An adjective without its corresponding substantive is only a portion of a word: it has no separate existence.

When the substantive is sufficiently characterised, that is, when the object which it represents is clearly distinguished from the surrounding mass, every additional qualification is an EPITHET; a term derived from a Greek compound (*epitheton*) signifying, literally, *placed upon*, or added. Thus, when we say 'the lofty vault of heaven,' the adjective *lofty* becomes an epithet, because, seeing that this vault can-

not be mistaken for another, it is not necessary that it should be further particularized. So, it is not uncommon to speak of 'the *inimitable* Shakspeare,' and 'the *divine* Newton,' though we are aware that there never existed but *one* Shakspeare and *one* Newton. Such superabundant Adjectives are Epithets, but every Epithet is not an Adjective. In calling a man a *fanatic*, a *hypocrite*, or a *scoundrel*, those several opprobrious terms, by which he is so designated, are *Substantives*.

"One of the chief beauties of the Persian language (says Sir William Jones) is the frequent use of Compound Adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end, according to the pleasure and taste of the writer: they are formed either by a noun and the contracted participle, as *heart-alluring*; or by prefixing an adjective to a noun, as *sweet-smelling*; or, lastly, by placing one substantive before another, as *rose-cheeked*." Davids, in his 'Turkish Grammar,' gives the same character to that language, and adds, that the abundance of those "Compound Epithets give a grace and elegance to their sentences, hardly conceivable by a person unacquainted with the beauties of Turkish literature."

The English poets also frequently manufacture Compound Epithets, but their vocabulary is not so well fitted for those combinations as the Persian and the Turkish would seem to be. A great proportion of our Adjectives, being derived from foreign roots, are already compounded, and do not easily admit of further

composition. Still, however, the formation of such Epithets is so far from inconsistent with the genius of our language that, according as they are judiciously or fancifully combined, they add materially to its strength and ornament. The following are examples :

1. An Adverb and a Participle.

" And views the fate of *ever-changing* things."

DARWIN.

" Why feels my heart its *long-forgotten* heat ?"

POPE.

2. An Adjective and a Participle.

" The *hollow-sounding* Bittern guards her nest."

GOLDSMITH.

" Here flutter Pride, on *purple-painted* wings !"

CUNNINGHAM.

3. An Adjective and a verbalized Substantive.

" Lands of the *dark-eyed* Maid and dusky Moor."

BYRON.

4. A Substantive and a Participle.

" To wake to bardish notes the *bosom-thrilling* lay."

LEYDEN.

" The *fur-bound* bonnet of Bucharian shape."

MOORE.

5. A Substantive and an Adjective.

" Down he descended from his *snow-soft* chair."

MILTON.

6. A Substantive and another verbalized.

" Whence *rose-lipp'd* pleasures hovering shed perfume."

DAY.

7. Two Substantives.

" Slow through the *church-way* path we saw him borne."

GRAY.

8. Three Substantives.

" His glassy lake, and broom-wood-blossom'd vale."

CAMPBELL.

However they may be compounded, the distinction still exists between Epithets and *necessary* Adjectives. The two species admit of separate forms of Construction, as will be exemplified when we come to treat of SYNTAX.

COMPARISON OF ADJECTIVES.

In several languages, Adjectives have regular declensions, and agree with their Substantives in gender, in number, and in case. In English they have only that change which is denominated COMPARISON. The word ER, among the Saxons, like our ERE, signified *before*. From the respect paid to precedency, it was also used to denote *superior in quality*, as well as *prior in time*; and for that purpose it was added to words of quality, to mark a superiority to what the word previously expressed: thus, *wiser* is a greater degree of wisdom than is understood by the simple monosyllable *wise*.

When three objects are compared together, with respect to any quality possessed in common, the lowest is specified by the name of the quality, and is said to be in the POSITIVE degree; the next is termed the COMPARATIVE degree, denoted by the addition of *er* as above mentioned; and the highest, or most eminent in quality, is called the SUPERLATIVE, which is marked by the terminating syllable *est*: as 'Tom is *tall*, Bob is *taller*, and Will is *tallest*.' The Saxon ERST (or *erest*) which is still used in English,

signified the highest degree of priority. Like abstract nouns, it is probably from *ere*, by the addition of a definitive, equivalent to *the* or *that*. This is the French mode of comparison. *Plus* is more, and *le plus*, the more (*more itself*), or greatest, which are placed before other Adjectives in the same manner as our *more* and *most*. MORE and MOST are the comparative and Superlative of the Saxon *ma*, *mo*, or *mowe*, a heap. MUCH is a large quantity, like a heap. When Adjectives have more than one syllable, they are better compared by *more* and *most*; *more proper* and *most proper*, rather than *properer* and *properest*. MOST is sometimes a superlative termination, as *topmost*, *uppermost*, *southmost*, &c.

Adjectives are sometimes irregular in their comparison, as :

<i>Good</i> , Positive,	<i>Bad</i> , Positive,	<i>Little</i> , Positive,
<i>Better</i> , Comparative,	<i>Worse</i> , Comparative,	<i>Less</i> , Comparative,
<i>Best</i> , Superlative.	<i>Worst</i> , Superlative.	<i>Least</i> , Superlative.

These and such like may have arisen from a synonymous word's having occupied the place of the Adjective in one of its degrees, or from the elision of letters produced by contraction. Adjectives and Participles which admit neither of increase nor diminution, such as *eternal*, *mortal*, *dead*, *square*, *circular*, &c. are consequently without degrees of comparison.

The various shades of superiority in the comparison of Adjectives are expressed by means of Adverbs. We may say '*much* wiser,' and 'the *very* best;' but we cannot prefix *more* and *most* to the comparative and superlative degrees. This, however, was not formerly the case, and it is curious to observe how cus-

tom sets at nought all the abstract rules of Grammarians.

"Furthermore," says Ben Jonson, "the Adverbs *more* and *most* are added to the Comparative and Superlative degrees themselves, which should be before the Positive,"—as in Sir Thomas More—

"Forasmuch as she saw the Cardinall *more readier* to depart then the remnant; for not only the high dignitie of the civill magistrate but the *most basest* handycrafts are holy, when they are directed to the honour of God."

"And this is a certain kind of English Atticisme, or eloquent phrase of speech, imitating the manner of the most ancientest and finest *Grecians*, who, for more emphasis and vehemencies sake, used so to speake."

This "English Atticisme," as Jonson calls it, is frequent in Shakspeare.

A small degree of a quality, less than the *positive*, is expressed by the termination *ish*: thus, *sweetish* and *dampish* denominate something of the qualities of *sweetness* and of *dampness*, leaving the degree indeterminate, but, at the same time, denoting that it does not amount to what we should call absolutely *sweet* and *damp*. The syllable *ish* is also added to substantives, as in the Adjectives *Childish* and *Foolish*, which express a degree of Childishness and Folly. Such Adjectives admit of more and less; and custom has even authorized the comparison of those in *ful*, though that termination, according to its origin (*full*), should be a superlative: the Queen of Portugal is designated as 'Her *most faithful* Majesty.'

NUMERALS.

When treating of substantives, we considered them either as separate things or as collections of individuals,—as one or as several,—as singular or as plural. When the individual, or class, was not sufficiently distinguished from others by its name, it was more directly pointed out by means of its qualities, and hence the utility of adjectives. In regard to bulk, or magnitude, the adjectives *great* and *small*, modified by adverbs, are sufficiently discriminating; but when speaking of classes, or collections of individuals, of the same kind, we feel the want of a different mode of specification. These are not comparable merely as bulk to bulk, but as quantity to quantity, as few or many; and words which mark that species of comparison are termed *Numerals*, or, sometimes, NUMERAL ADJECTIVES.

The Gothic and the Greek languages have, each, a DUAL NUMBER, exhibiting a change in the termination of the substantive when it denotes *two* of the things signified; and the corresponding verbs, as well as the adjectives and pronouns, are altered in orthography to meet this change. That many of the objects of nature exist in *pairs* is matter of common observation: such are the eyes, ears, hands, &c. of the human body, and animals of almost every species when the sexes are included under one general name. The words *both*, *shoes*, *stockings*, *gloves*, &c. are English DUALS which are joined to the general plural because we have no Dual Verb.

Numeral Adjectives are of three kinds, as under :

1	2	3	
<i>Cardinal,</i>	<i>Ordinal,</i>	<i>and Multiplicative.</i>	
One,	First,	(<i>Anfeald</i> , Saxon)	Single.
Two,	Second,	Twofold,	or Double.
Three,	Third,	Threefold,	or Triple.
Four,	Fourth,	Fourfold,	or Quadruple.
Five,	Fifth,	Fivefold,	or Quintuple.
Six,	Sixth,	Sixfold,	or Sextuple.
Seven,	Seventh,	Sevenfold,	or Septuple.
Eight,	Eighth,	Eightfold,	or Octuple.
Nine,	Ninth,	Ninefold.	
Ten,	Tenth,	Tenfold,	or Decuple.
&c.	&c.	&c.	&c.

The numerals in the first three columns may obviously be carried on to any extent; but the last (which consists of Anglicised Latin synonymes of the third) has seldom been extended farther, except in the case of *Centuple*, a hundredfold. *Manifold* is unlimited.

Though these Numerals act the part of adjectives in stating the quantity of a plural substantive, it is obvious that they do not admit of the degrees of comparison,—they are all *positive*. The Cardinal Numbers (which is indeed the case with several other adjectives) are often treated as real substantives, and have even their plurals; for, in the arrangement of quantities, we may either count them *one* by *one*, or distribute them into *twos*, *threes*, *fours*, or any larger parcels.

There are other Numeral Adjectives which have

their places in the alphabetical order of the Dictionaries, but otherwise they constitute no consecutive series. There are Numeral Adverbs, too, which will afterwards come under our notice. The words 'Half, Third, Fourth,' &c. (expressing the several proportions of a *whole* when it is divided by two, three, four, &c.) are substantives.

CHAPTER XIX.

OF ADVERBS.

THE *quality* of a Substantive is expressed by an *Adjective*, and the energy of a Verb by an *Adverb*. A substance may be more or less white, and an action may be more or less violent. The modification of verbs is various. It is dependent on different circumstances, such as *time, place, manner, &c.* which circumstances may be expressed, in every instance, by means of a substantive (qualified or not) and a preposition. 'He struck the ball' records a simple act; but 'He struck the ball, *with force*' gives a qualification to the verb. 'They treated him, *with kindness* (or in a *kind manner*);' 'I shall see him, *in a short time*,' &c. are other examples. The substantive, (with its accompaniments,) in such qualifying clauses, is a mere by-stander in the construction of the sentence; and, on that account, it is separated from the other parts by means of commas. In languages that have terminations, it is put in one or other of the oblique cases: being, as is usually said, *governed* by the preceding preposition, but, in fact, it is so written because holding an attendant situation in the group of words. The modifications produced by the relations of time, place, manner, &c. are so frequent that the petty clauses, by which they are expressed, are of perpetual recurrence.

Repetition naturally induces hasty pronunciation and consequent contraction. The phrase is curtailed by leaving something to be understood, and its remaining parts are compressed into a single word which is then termed an *Adverb*. In the preceding examples the clauses 'with force,' 'with kindness,' and 'in a short time,' may be, respectively, expressed by the Adverbs *forcibly*, *kindly*, and *shortly*.

The far greater part of Adverbs, in all languages, answer to the question how, or in what manner, a state exists, or an action is performed. These modes of existence, or of actions, being qualities, must have a similitude to adjectives; and, accordingly, they differ in English, in most cases, merely by the addition of *ly*, signifying *like*. Thus a *prudent* man acts *prudently*, and a *wise* man *wisely*. This termination is also in use to change substantives into adjectives.

Adjectives and Adverbs have many points of similarity. Both admit of degrees of comparison. We say *soon*, *sooner*, *soonest*; *wisely*, *more wisely*, and *most wisely*; as well as 'very much,' 'greatly better,' 'perfectly prudent,' &c. in which the adverbs qualify the adjectives. 'In general' and 'in common' are written for *generally* and *commonly*; but these and the like may be reckoned as adverbial phrases in which a substantive (such as *cases*) is understood. Many words, as *early*, *hard*, *little*, *better*, &c. are both adjectives and adverbs. Their promiscuous use was formerly more common than now; for the distinction between those parts of speech was, at one period of our literature, very little attended to, even by writers of eminence. There are nearly three thousand words

that are marked as adverbs, in the latest editions of the English Dictionaries, of which about three fourths terminate in *ly*, equivalent to *like*.

"In Anglo-Saxon, *an* means *one*, and *on* means *in*, which word *on* we have in English corrupted to *an* before a vowel, and to *a* before a consonant; and in writing and speaking have connected it with the subsequent word: and from this double corruption has sprung a numerous race of adverbs, which have no correspondent adverbs in other languages because there has been no similar corruption." It is thus that Mr. Tooke accounts for many adjectives and prepositions, as well as adverbs; referring to the orthography of Gower, Chaucer, and Gawin Douglas, as his authorities. Thus, *ANON* is *in one* (meaning in one moment), and was frequently so written by Chaucer; *AFIRE* was *in fire*, and we still say 'the house is *on fire*'; *ALIVE* was written *on live* and *on life*, signifying *in life*: and so of all other words that have this prefix. The effect of the preposition *a*, when followed by a participle, has been already explained.*

The preposition *by*, or *be*, of which we shall again have occasion to speak, is a prefix in a few adverbs. *BEFORE* and *BEHIND* signify *by the fore*, or *front*, part, and *by the hinder*, or *back*, part of which we speak. When *Before* and *Behind* are referred literally to an object, they are termed Prepositions; but when they relate to time or place they are Adverbs. *BEFOREHAND*, or *BEHINDHAND*, is *before*, or *behind*, some specified time. *BEFORETIME* is at some indefinite past

period, but the word is antiquated. **AFOREHAND** and **AFORETIME** are also thrown aside, unless in imitating old writers. **AFORE**, for *before*, both singly and in composition, was in general use little more than a century ago, and, in certain counties, the common people still speak of carrying a culprit '*afore* the magistrate.' The old practice of writing the preposition *a*, in place of the modern *be*, has left us many antiquated adverbs. *Fore* will be noticed again when treating generally of prefixes.

BESIDE (or **BESIDES**), **BELOW**, and **BENEATH**, are of the same class as *before* and *behind*. They are *by*, or *near to*, the *side*, the *lower*, and the *nether* part of a substance when they are prepositions; and they have similar relations to a state of being, or of action, when they are adverbs. *Below* is *lower*, or farther down; *beneath* is also *lower*, but refers particularly to the *nether* surface of the body that is above. Mr. Tooke speaks of a substantive *Neath*, as equivalent to the Arabic derivative *Nadir*; but we find no such substantive in any of the Gothic languages: the Saxon *neo-than* is an adverb. **UPPER** and **NETHER** are comparative and opposite adjectives, from the relatives **UP** and **DOWN**. Were there no *upper*, there would be no *nether*. There would be 'an *upper* and a *nether* mill-stone' although no object were supposed to intervene. The **ZENITH** (another Arabian word) and the **NADIR** are scientific names for two opposite points of direction. They are the poles of an interminably extended straight line, passing **UPRIGHT**, or **DOWNRIGHT**, from the feet to the head, or from the head to the feet of the speaker, whose *Zenith* and *Nadir* they

are : to him they are the *up* and the *down* of the universe. But such substantives as these are pure abstractions :

“ But where th’ *extreme* of vice, was ne’er agreed :
 Ask where ’s the *North* ? at York, ’tis on the Tweed :
 In Scotland, at the Orcades : and there,—
 At Greenland, Zembla, or the Lord knows where.”

When a word which is only used as an adverb becomes an adjective by giving it the *comparative* degree, the superlative has been variously formed by different writers: some adding *most* to the adverb, considering it as if it were the *positive*, and others adding that termination to the *comparative*, in *er* : thus, with respect to the adverb *up*, which is never used as an adjective in its simple state, the superlative has been written both ways UPMOST and UPPERMOST. The English write NETHERMOST when (which seldom happens) they need the word ; but the Scotch say *nethmost*, although they have not the particle *neth*, except in *aneth* for *beneath*. ANEATH was probably at one time the preposition, though we have not found it in old English books ; for the contraction ’NEATH, which has been handed down from one generation to another by the Poets, could scarcely have been intended as an elision of *be*. If it has descended from the Saxon *neothan*, it needs not the mark of contraction. ASIDE and *Beside* differ in their application. In *Aside* we attend to the separation, and in *Beside* to the contiguity of the objects.

BELIKE, which is now seldom written, is, according to Tooke, from the Danish *lykke*, *luck*, chance, or hap, and had, therefore, the same meaning as the kindred

old words MAYHAP, PERCASE, PERCHANCE, or that of the every-day adverb PERHAPS. PERADVENTURE is another synonyme which is still in use: generally in a subjunctive form, as, 'I will not go there lest, *per-adventure*, I should meet with him.' The Latin preposition *per*, through; is here (as well as in another old adverb PERFORCE) equivalent to *by*; and we shall afterwards find that *hap*, *case*, *chance*, and *adventure* are kindred words, including the same common idea of to *befall*, *fall out*, or *come to pass*.

BETIMES is *by the time*,—*proper*, or some word of similar acceptation, being understood. In a consequent sense, it denotes early, not behindhand. BELIVE is still heard in Scotland, denoting *in a short time*. *Belive* is *by* or with *life*, that is quickly, for *quick* and *alive* are originally synonymous.

It should never be lost sight of that adverbs are related to verbs as adjectives are to substantives. Both denote qualities, and they are often formed by the same syllabic terminations, which, though now conjoined with the primitives, were formerly separate words. For example, *man like* and *god like*, became *manlike* and *godlike*, afterwards contracted into *manly* and *godly*; which pairs of synonymes are both retained, custom having given them shades of distinction. When *ly* and *like* are thus contrasted, which seldom happens, the latter is applied particularly to external appearance and the former to intrinsic qualities. The formation of adjectives from substantives, and of adverbs from adjectives, by the same termination *ly*, has been found to produce a confusion in their use. Thus *godly*, *heavenly*, *worldly*, *manly*, &c. have been

written as adverbs as well as adjectives; without doubt, because *godlily*, *heavenlily*, *worldlily*, &c. would not glide easily from the tongue.

From the Saxon *wisan*, to be, was formed *Wise*, signifying *manner* of being, or acting. *W* being interchangeable with *g*, as *ward* with *guard* and *guile* with *wile*, *wise* is equivalent to *guise*, which indicates manner in general, and particularly in dress or appearance. *Wise* now seldom appears except in composition; but in old writings it was generally used. "The birth of Jesus Christ was on this *wise*" refers us to the circumstances and *manner* of his birth. As an affix, *wise* forms a number of adverbs each stating that something is done in the *manner* described by the word to which the termination is joined. Thus *LIKEWISE* is in a *like* manner, *OTHERWISE* in another manner, and *ANYWISE* is in *any* manner. The greater number of those adverbs relate to the direction in which a body is moved, or placed, as *ARCHWISE*, *EDGEWISE*, *ENDWISE*, *BROADWISE*, *FLATWISE*, *LENGTHWISE*, and *SLANTWISE*, which require no further explanation. In this usage *wise* does not differ from *way*; the *way* in which the thing is done being all that we understand by the *manner*. Accordingly, some of those adverbs are yet written with a double Orthography, as *NOWISE* and *NOWAYS*, *LONGWISE* and *LONGWAYS*, *SIDEWISE* and *SIDEWAYS*. *Way* has an *s* added, not as a plural, but as an adverbial termination. *Noway*, *Longway*, and *Sideway*, might otherwise be mistaken for attributes of space, as qualities of the *way*. This *s* is a contraction of the adjective termination *ous*, and was formerly written *wise*. *Righteous*, for example, may be

seen frequently in old English with the Orthography *rightwise*. With respect to the *e* which precedes *ous*, in *righteous*, *courteous*, and other similar adjectives, it should be remembered that the substantives *right*, *court*, &c. were once written with a final *e*; which was vocal or not, as suited the melody of the prose, or the verse of the Poet.

Way has also its signification extended to time. *ALWAYS* is *at* or *through* all time; *STRAIGHTWAY* is literally the 'shortest way'; and, *STRAIGHTWAYS* is in the shortest time,—immediately. *Other* and *ways*, though frequently following in this order, have not, usually, been conjoined by the printers; and therefore, as they stand, they may be taken to mean literally, *other roads*. It is junction alone that changes such words into adverbs. *Always* and *Otherwise* were formerly *ALGATES* and *OTHERGATES*; the old English and Scotch *GATE* (from to Go) signifying a road, or way, as well as the door which shuts the general entrance to a court, or building, and which entrance is otherwise termed the *GATEWAY*. The Substantive *GAIT* is confined to the *manner* of a person's *going*, or walking. 'We know him by his *gait*.' There is an obsolete (and still colloquial) use of *wise*, in which it signifies *kind*, or *sort*. In this, it has its old Orthography *GUISE*, and sometimes *GUESS*. *OTHERGUISE* was an adjective, meaning *other sort*. 'He will soon have other *GUESS-work* upon his hands,' threatens that he shall soon have something to do of a less pleasing kind than that with which he is now occupied.

The termination *WARD* at a former period was joined to the name of any object *towards* which our

view could be directed. GODWARD, HEAVENWARD, HELLWARD, LANDWARD, SEAWARD, DEATHWARD, BEDWARD, are given, with authorities for their use, in our Dictionaries, but are now seldom written; and "*Romewarde, Troiewarde, Scotlandwarde, Flaunderswarde, Thebeswarde, Burdeauxwarde*, with others, are found in Gower, Chaucer, and Douglas." *Ward*, although occasionally conjoined as a terminating syllable, was then always considered as a separate word: 'to God ward,' 'to heaven ward,' and 'to us ward,' were phrases of common occurrence, and reckoned more solemn than their synonymes 'towards God,' 'towards heaven,' and 'towards us.'

Before proceeding to any enumeration of the adverbs compounded with *ward*, it may be proper to advert to a seeming confusion in orthography which pervades the whole tribe. The greater part of the words that have this termination are adjectives, and may be followed by substantives which they characterize. When the early improvers of our language began to distinguish the adverbial usage of the words by a different spelling, they added *s*: a contraction of *ous*, or *wise*, as formerly explained. For example, the adjectives HOMEWARD, BACKWARD, and FORWARD were thus changed into HOMEWARDS, BACKWARDS, and FORWARDS, when they became adverbs; and the same addition was made to other similar words. The old spelling, however, like an old fashion, was still retained by certain writers, and, being recorded in the Dictionaries, has annoyed us with duplicates of the same words. Those records having no mark of discrimination, a man may walk

backward and *forward*, or *backwards* and *forwards*, as he pleases, without any risk of transgressing the received canons of orthography. Nevertheless, he who would write perspicuously should observe the distinction here pointed out.

In the infancy of written language the same combination of letters ranks among two, or more of the parts of speech, leaving the reader to guess at the application, from its contiguity to other words. A like contiguity is frequent, and syllables are combined; and hence, what was originally the name of an object becomes the parent of a verb, an adjective and an adverb. The progress, and even the present state of the English tongue furnishes many examples of the original paucity of its vocables. The following is one:

When we meet a man who is coming towards us, that portion of his figure which is not in our view, extending from the neck to the buttocks, is termed his **BACK**. The *back*, then, is a substantive, and is extended in its application, by metaphor, or by supposed similarity, to denote a certain portion of the surface of other beings. The *back* of a *house* is that part which is opposite to the front entrance, and the *back* of a *horse* is that which would be similarly situated as the *back* of a *man*, could the animal stand upright.

When treating of genitives, we observed the conjunction of two substantives. In those cases the first is meant to qualify the second, and may, consequently, be considered as an adjective. In this man-

ner we have such words as **BACKBONE**, the spine, or *bone* of the *back*; **BACKDOOR**, the door in the back wall of the house, &c. This sort of compounds may be made at pleasure whenever they are wanted, and *back*, being a general term, is therefore a very common prefix both to substantives and to verbs. In several languages, as is often done in Greek and always in German, the first of these double substantives is put in the genitive, but the English word is unvaried.

As a verb, **TO BACK** (and we may say the same of every other word) varies in meaning with the manner in which it is applied. To *back* a horse, is to *get upon his back*. To *back* a man, is to assist, or *second* him in a contest,—to stand, as it were at his *back*, for the purpose of supporting him; or to be his *second*, that is, to fill his place should he fail. This was literally the practice in the days of chivalry; and the expression is still retained when we speak of a duel, though the **SECONDS** do not now take any part in the warfare, but attend merely for the purpose of seeing fair play between the combatants. **UNBACKED** is a negative participle, but *to unback* is not a verb.

BACK (formerly **ABACK**) is also used adverbially nearly in the sense of *backwards*. 'He went *back*,' that is, 'he returned to the place from whence he came;' 'he went *backwards*' may, if we please, mean that he walked to a certain place, keeping his face in the opposite direction. *Backward* and *Forward* denote literally, in the direction of the *back* and the *fore* part or face of the human body, and, metaphorically, point to the *past* and to the *future* in respect to time,

or in any other allusion in which we can conceive the words to apply. We say that a man is *backward*, when he hesitates to do what we require; and he who obtrudes himself upon others is a *forward* man. The season is said to be *forward*, or *backward*, (anciently *LATEWARD*) according as vegetation is advanced, or retarded. It is in a state of *FORWARDNESS*, or *BACKWARDNESS*. *BACKWARDLY* and *FORWARDLY* are adverbs; and *TO FORWARD* is a verb. He who *forwards* or *hastens* an action is a *FORWARDER*. In old English we have the substantives *VAWARD* and *REARWARD*, designating the *fore* (*van*) and *rear* divisions of an army.

Hind, *aft*, and *back*, according to Mr. Tooke, had originally the same meaning. In the oldest usage that we have seen, *AFT* denotes the *RUMP* or posterior part of an animal. It is that which follows last in the order of motion, or, metaphorically, in the succession of time. *Fore* and *aft* are head and tail, beginning and end. *Aft* is now only known in the sea phrase, '*fore* and *aft*,' meaning the *fore* and *after* parts of a ship. The Saxon preposition *be-aftan* (contractedly *bæftan*), after, or behind, produced the old English adverb *ABEFT*, on the *be-aft* part, which, we believe, is still heard on shipboard. *AFTER* is *more aft*, or following the *latter* part of the object, act, or time of which we speak, and is a preposition, an adjective, or an adverb, according as it is applied. It preserves the same meaning when compounded with other words, to which it is in some cases a prefix, and in others a termination. *AFTERWARDS* is *following* in the order of time, in which it is sometimes super-

seded, we think improperly, by *after*. AFTER ALL occurs so frequently that its parts must soon be conjoined. It is already marked as an adverb in the Dictionaries. *After*, as following, is a synonyme of *according to*, that is, following the manner or appearance of. "God made man *after* his own image."

It is only by degrees that derivative meanings become separate words by changing their orthography. The old English *eft* not only meant *after* in the order of time, but *again* and *oft*. In the first usage, when the interval was overlooked, EFT stood for *immediately*, and EFTSOONS, or *soon after*, made the expression more decisive; but neither of these adverbs is now written. The Saxon *eft*, afterwards, was also equivalent to the Latin *iterum*, again. It expressed going *aft*, or *aft*, that is, *back* to the place from whence we came; and was a common prefix in such cases as we now put *re*, or *retro*. *To go back* is to repeat the journey, and when the number of repetitions was left indefinite, the word acquired the distinguishing orthography *Oft*, the precursor of the English adverb OFT and the Scotch *Aft*. *To go Oft* is, literally, to return to the same place, and in a consequent sense, *repeatedly*. OFTEN (equivalent to *many*) is an adjective usage of *Oft*, formed like golden, and silken, from an old form of the genitive, and has the comparison OFTENER and OFTENEST. In old English, *Oft* was confined to the repetition of an act, OFTSYTHES being written where we now say OFTTIMES, OFTENTIMES, or merely OFTEN, leaving the word *times* (anciently SITHES or SYTHES) to be understood. *Often* as an adjective may be seen in the New Testament, 1 Tim.

v. 23. The phrase in Wiclif's translation is, "for thin *ofte* fallynge ynfirmitees." This derivation of *Ofte* will be further elucidated when we come to speak of the adverb AGAIN and the inseparable preposition RE. UNOFTEN, for *not often*, is old and useless.

TO and FRO, when they refer to motion in general, are adverbs and equivalent to *forwards* and *backwards*. When a place or point of time is specified, the words become prepositions, and *Fro* is changed into FROM; as 'He came *to* London *from* Paris:' but, whether they be used as prepositions, or as adverbs, the change of place, or of time, is always understood. Before the object of which we speak, began to move, it was ON, or IN, a certain body, or place; and OF which it might, then, have been, metaphorically, considered as a part. At the instant of its motion, it went OFF (or *from*), TOWARDS, or in the direction of, another body or place, the goal of its destination. When it arrived at the end of its journey, the *Towards* ceased, and the *To* became AT, the Latin *ad*. It was ON or added to the body AT which it stopped: the two were united into one. The adverb TOO expresses a degree of quantity, or quality, *over* or beyond what is requisite. The object may be *too* small, or *too* large; *too* low, or *too* high; *too* early, or *too* late, for our purpose. The adverbs TO-DAY, TO-NIGHT, and TO-MORROW have been already mentioned. They are, in fact, substantives, and are frequently so used. TOGETHER, jointly, and ALTOGETHER, wholly, are obvious compounds. ALTOGETHER, when it refers to the assemblage or action of many, should either have the hyphen, or be written in separate words.

The adjective TOWARD or TOWARDLY, and the corresponding substantives, TOWARDNESS and TOWARDLINESS, designate the quality and the state of being easily directed to any object which we may have in view; but they are more seldom written than their negatives, UNTOWARD, or UNTOWARDLY, and UNTOWARDNESS, which refer to such things as are either adverse, or not easily turned to our purpose. Untowardly is better applied as an adverb. 'They were *untoward* circumstances, they happened very *untowardly*;' but *toward* and *towardly* can scarcely be so distinguished. AWKWARD, AWKWARDLY, and AWKWARDNESS, (also written AUKWARD, AUKWARDLY and AUKWARDNESS,) are, in many cases, synonymous with untoward, untowardly, and untowardness; but their origin is different. The old English *Awke* or *Auke*, signified *left*, in the sense of the Latin *Sinister* which we have Anglicized in the adjectives SINISTER and SINISTROUS and the adverbs SINISTERLY and SINISTROUSLY, in order to qualify things and events that are unlucky, or not of the *right* kind. The *Awke* hand was the left hand, and to do any thing AWKELY was to do it *Awkwardly* or *left-handedly*,—absurdly, and out of the common way. FROWARD differs from *untoward* in degree. It is not merely the *negative*, but the *opposite* of *toward*. The simple opposite of *toward* would be FROMWARD, and this word has been sometimes written; but *froward* is not only away *from* but *designedly* in that direction: for the words FROWARD, FROWARDLY, and FROWARDNESS are applied solely to designate the intention of the mind. In the same manner, the obsolete word

AWAYWARD denotes merely in the direction of the road that leads *from* the object; WAYWARD, WAYWARDLY, and WAYWARDNESS imply an obstinacy of mind that will have its own *way*.

The distinction between words that are apparently synonymous is best discovered by grouping them together, as we have done in the preceding paragraph. The adjectives *untoward*, *awkward*, *wayward* and *froward* seem to rise upon one another. *Untoward* is simply unsuitable, or inconvenient if in one's way; *awkward* is clumsy in action, or in result; *wayward* is wilful, obstinate, but not necessarily for a bad purpose; and *froward* is with an evil design, intentionally to thwart, or oppose. Sinister in the literal sense, as 'the *sinister* hand' for the *left* hand, 'the *sinister* side' for the *left* side, &c. was once common, but is not now written. It is a word of evil omen and characterizes an unfortunate event, whether proceeding from a malicious being, or some fortuitous cause. We may further observe of *sinister* that it can apply only to events, or to the motives by which they are caused. We may speak of an *untoward*, *awkward*, *wayward* or *froward* man; but not of a *sinister* man: though we may suspect him of harbouring sinister, or sinisterous, intentions towards another. He is said to look upon his neighbour with an *evil* eye.

HIGH and Low, in their literal sense, refer to place, and are relative adjectives: marking the greater or less distance from the earth, or rather from its centre. UP and Down are either the corresponding adverbs or prepositions, accordingly as they refer to verbs or to nouns. ADOWN for *Down* is becoming old. UPWARD

and DOWNWARD are adjectives which specify the direction in which any thing *lies*. UPWARDS and DOWNWARDS also specify direction; but they are adverbs, and refer to motion, in the change of place. UP and DOWN are sometimes used substantively, as in the metaphorical phrase 'the *ups* and *downs* of life.'

IN and OUT are the reverse of one another. The INSIDE is that part of a body which is unseen, on account of the OUTER part, or surface, that surrounds it. If the body be hollow, that which is IN, or rather WITHIN, may be a separate body, enclosed in the former as in a shell. INWARD is in the direction of IN; and hence the viscera of animals (Saxon *inna*) are called the INWARDS. INWARDS is also an adverb of which INWARD is the adjective. INWARDLY, another adverb, is in an Inward manner; and INWARDNESS has been written as a substantive. INNER is farther IN; and INMOST, or INNERMOST, is nearest the centre. IN was at one time a general name for a cavity, covert, or house, of any kind; and with the orthography INN, it denotes, at present, a house of entertainment, a tavern. IN as a preposition, both singly and compounded, will come again under our observation.

As IN denotes the INTERIOR, or *Inward* part; so OUT expresses the EXTERIOR, or *Outward* surface of a body. The former is hid, and the latter exposed to view; and, metaphorically, whatever is enclosed in a definite space is WITHIN, and every thing is WITHOUT which is beyond the bounding line. Mr. Tooke says that there are some etymological reasons which make it not improbable that *Out* derives from a word originally meaning *skin*. OUTWARD is the adjective; and

OUTWARDS and OUTWARDLY are the adverbs: the distinction between which may easily be gathered from the similarly formed adverbs already explained. OUT is not used as an adjective except in composition (as OUTSIDE in opposition to INSIDE); but the comparative OUTER, (farther *Out*,) and OUTMOST, or OUTERMOST, (at the greatest distance from the centre of a composite body, such as a crowd of persons,) are in common use. UTTER and UTMOST or UTTERMOST (with the adverb UTTERLY) are merely varied orthographies of the same adjectives; but they are generally, if not always, applied to the metaphorical and not to the literal meaning. *Out* and its compounds are readily applicable to either. The verb to UTTER is to give *out*. The UTTERER puts away what is in his own possession, so as it may be possessed, or known, by others. There are UTTERERS of false money, and speechifiers who give UTTERANCE to false thoughts. What may be given *out* is UTTERABLE, otherwise, it is UNUTTERABLE. UNUTTERED is simply *not uttered*.

FORTH is equivalent to *Out of*, and necessarily includes the additional idea of having been once *in*. *Out*, taken simply, may have been *in*, or *not in*, according to circumstances. The Latin *foras*, forth, or out of doors, is connected with *foris*, a door, or passage, and *to go forth* is to cross or pass the boundary. The FORD of a River is the shallow part of the stream, which may be FORDED, waded, or *passed over*. *Forth* is associated with the idea of motion, and connected with the derivatives from the Saxon *faran*, to go. FORTHWITH is immediately, without stopping. OUTRIGHT (formerly FORTHRIGHT) is *straight out*, inde-

pendently of any obstacle. FORTHWARD is obsolete, being superseded by ONWARD; continuing the journey. FURTHER is more *forth*; and TO FURTHER is to assist another in his progress or designs. This is FURTHERANCE, and he who thus assists is a FURTHERER. FURTHERMORE, is usually a tiresome addition; stating that the speaker has still something more to say. FAR, FARTHER, &c. are kindred words which we shall again have occasion to consider.

We may here notice that, although we can never feel the full force of the application of any particular word without a knowledge of its literal meaning, yet that literal meaning alone would never dictate its numerous metaphorical applications. An extensive acquaintance with the language, both written and colloquial, must here be our only instructor. What foreigner, for example, could ever imagine that the phrase 'to *put out* a light' (or 'to *put out* a candle') has two meanings directly the opposite of each other? 'To *put out* (or *blow out*) a candle' is to extinguish the light; but it may also be 'to hang *out* a light,' in a dark evening, for the purpose of guiding the steps of the passenger.

When the wind crosses a ship's course, the side farthest from the wind, being *lower* than the other on account of the pressure on the sails, is called the LEE, or LEE SIDE; and all objects that *lie* in that direction are said to be to the LEEWARD of the vessel; while those on the opposite side lie to the WINDWARD. When the coast is to the Leeward it is a LEE SHORE, on which vessels are often wrecked in a storm. The track of the voyage from Spain to Carthagera (passing

to the south of Dominica) has divided a portion of the West-Indian Archipelago into *Leeward* and *Windward Islands*: the former lying to the north and the latter to the south of that line.

Leeward and Windward are chiefly used as adjectives, but even in an adverbial sense, they have not, hitherto, had any change of orthography. It is otherwise with words in *ward* which relate to the points of the compass; for, in these cases, there has been much irregularity. It were well, if we would always write EASTWARD, WESTWARD, NORTHWARD, and SOUTHWARD for the adjectives; and EASTWARDS, WESTWARDS, NORTHWARDS, and SOUTHWARDS in the adverbial usage. HITHERWARDS, towards *this* place, THITHERWARDS, towards *that* place, are always adverbs, and ought to have no other orthography: nevertheless HITHERWARD and THITHERWARD, agreeably to the old practice, are still printed in the Dictionaries. Those words, however, belong to a separate division, which we shall, now, proceed to investigate.

When a pronoun is connected with another word, either conjoined or understood, which is allusive to time, place, or circumstance, the compound becomes a PRONOMINAL ADVERB, of which there are many in the English language. The varied forms of the personal pronouns, already noticed, are made use of to form trains of adverbial distinction. *The, he, who,* and *which,* have each its tribe of compounds.

The primary pronominal adverbs of *place* are terminated by *er*, or *ere*, and those of *time* by *en*; thus, THERE is *that place* and THEN is *that time*. *There*

(meaning *the place*) was formerly written *THEIR*; but the words were primarily of the same import, being the genitive of *the*. *Their* is now confined to express the possessive of the plural *They*, and *There* points to some definite situation. 'I shall go *there*,' *place* is here understood in consequence of the verb, *go*. I go to the place *of the*, that is, to the place of something before mentioned.

Then may be considered as equivalent to *done*. Like past participles it is expressive of *time*, because it states, in conjunction with the other words in the sentence, that such a thing happened *then*, or when another action was *done*, or had existed. From this idea of consequent connexion, *then* also signifies *after* in point of order or of time; and it is in this sense that it is used in comparisons. The spelling, in the latter case, is *THAN*; but the words are the same, and were once written indifferently for each other. The syllable of comparison *ER* (like the adverb *ERE*) signifies before, and, metaphorically, superior. *Then*, or *than*, is the follower, or *after* in the train of events. 'Charles is taller *than* Thomas,' pronounces that Charles is before, or superior, and Thomas *then*, or *after*, with respect to tallness.

It seems to have been the practice of our ancestors to express things at hand by the masculine pronoun, and those at a distance, (as being less intimately known,) by the neuter. *That*, and its plural *those*, therefore, denote what are not immediately present; and *this* and *these* (formed from the Gothic *is*, he) mark the objects that are near. It is probably on this account that, when the objects are at hand, or when

we advert to what was last poken of, we make use of compounds that are apparently formed from the masculine *he*, in contradistinction to those beginning with *the*, thus: *HERE* signifies *in this place*, and *THERE*, *in that place*. *Here* is contiguity, *There* is distance; while the adverb *YONDER* is still farther off, being compounded from the pronoun *YON*.

Pronominal adverbs with the initials *wh* retain much of the power of their primitives; and, therefore, may, or may not, be used in the interrogative form. *WHEN*, or *WHERE*, for example, may either inform us 'at *what* specific time,' or 'at *what* particular place,' any circumstance existed; or, it may ask the question, according to the import of the other parts of the sentence. It is that import alone which directs us to the exact shade of usage which a word assumes; because it is from thence that we gather the intention of the writer.

HEREOF,	of this thing.	THEREOF,	of that thing.	WHEREOF,	of what, or which thing.
HEREON,	on this place, or thing.	THEREON,	on that place, or thing.	WHEREON,	on what, or which place, &c.
HEREOUT,	out of this place, or thing.	THEREOUT,	out of that place, or thing.	* * *	* * *
* * *		* * *		WERETHROUGH,	through what, or which, &c.
HERETO,	to this place, or thing.	THERETO,	to that place, or thing.	WERETO,	to what, or which place, &c.
HERETOFORE,	before this time.	* * *		* * *	
HEREUNTO,	unto this place, or thing.	THEREUNTO,	unto that place, or thing.	WHEREUNTO,	unto what, or which place, &c.
HEREUPON,	upon this place, &c.	THEREUPON,	upon that place, &c.	WHEREUPON,	upon what, or which place, &c.
HEREWITH,	with this thing, &c.	THEREWITH,	with that thing, &c.	WEREWITH,	with what, or which thing, &c.
* * *		THEREWITHAL,	with all those things, &c.	WEREWITHAL,	with all what, or which things, &c.

HITHER,	to this place.	THITHER,	to that place.	WHITHER,	to what, or which place.
HITHERMOST,	nearest to this place.	* * *		* * *	
HITHERTO,	before this time.	THITHERTO,	to that place.	WHITHERTO,	to what, or which place.
HITHERWARDS,	towards this place.	THITHERWARDS,	towards that place.	* * *	

Now,	at this time.	THEN,	at that time.	WHEN,	at what, or which time.
HENCE,†	(from) this place, or time.	THENCE,†	(from) that place, or time.	WHENCE,†	(from) what, or which place, &c.
HENCEFORTH,	beyond this time.	THENCEFORTH,	beyond that time.	* * *	
HENCEFORWARD,	after this time.	THENCEFORWARD,	after that time.	* * *	
* * *		THENCEFROM,	from that place, or time.	* * *	

† *Hence, thence, and whence* do not include the preposition *from*; but in modern writing the *from* is often understood. *From hence, from thence, and from whence* are also written: especially by those who would be minutely accurate.

WHERE, in the sense of place, terminates the adverbs, ANYWHERE, EACHWHERE, ELSEWHERE, EVERYWHERE, NOWHERE, OTHERWHERE, and SOMEWHERE; which may be each considered as two separate words, and, therefore, require no further explanation. The same may be said of ANYHOW, SOMEHOW, SOMETIMES, SOMEWHAT, SOMEWHILE, and several others, from which the hyphen is only occasionally withdrawn.

It will be observed that *Hereat* is explained by 'at this *place*;' *hereafter* by 'after this *time*;' *thence*, by 'from that *place* or *time*,' &c.: thus apparently confounding *time* and *place*. The fact is that these interchanges are consequent upon the force, or general usage, of the added prepositions. Time and place, considered abstractedly, are nonentities, and, when either of these words is made use of, it must be conjoined with something else, before it can convey an image to the mind. Before it can have a meaning, we must contrast it with other things, or circumstances, and say what *passed* at the period, or *existed* beside the spot of which we speak. 'The French revolution happened in the *time*.' In the *time* of what? 'In the *time* of George III,' or, *when* he was King of Great Britain. The occurrence of one thing is the only mark by which we can fix the existence of another. One event must always be *before*, *in*, or *after* that portion of duration in which a different one was *happening*, or had *happened*; and hence all participles, since they denote that an action is *doing*, or *done*, are associated with the idea of time. On a similar principle, *place* must be described from its contiguity or

distance from known objects. It must be *at, near, by,* &c. some other *situation* already described. Words expressing *local* connexion are also applicable to the *succession* of events. The metaphorical transformation is continual; and time and place, like space and duration, are thus assimilated and confounded: we do not even hesitate to say 'a *space* of *time*,' when we mean 'a portion of duration.'

When treating of the word *Of*, we mentioned that *Ofsythes* and *Oftimes* were once synonymous. The Saxon and old English *sithe* signified *time*, in the sense of the repetition of an act, as we say 'four times,' 'five times,' &c. and was, probably, a softer pronunciation of *Tide*. We must not now stop to anticipate our future explanations, but the intelligent reader will easily perceive that *time*, as a general term, does not differ in idea from its plural *times* which represents a succession of similar acts. Time is a portion of eternity, which is measured by certain actions; and its plural is a number of those portions.

Analogous to *hence, thence, and whence*, we have the old English *SITHENCE*, signifying 'after some past specified time;' and from this has arisen our monosyllable *SINCE*, equivalent to the German *seit*, which is merely a varied orthography of *Zeit*, time. The classification of *Since* has given much trouble to grammarians. It has been reckoned an adverb, a preposition, or a conjunction, according to its acceptation in different sentences; and Mr. Tooke strives to demonstrate that it is a participle of the Saxon verb *seon*, to see: sometimes equivalent to *seeing*, and at other times to *seen*. If we have rightly discovered

its etymology, *Since* must, literally, signify from or after some past time, or times, act, or acts, event, or succession of events, to or towards the present time of the speaker; and, if we do not much mistake, all its usages may be accounted for by this definition. *Act* and *event* are, here, added to the word *time*, and these may not be supposed to be included in the Saxon and old English *sithe*; but the fact is, that all these words are derived from the same source. Time can only be measured by *action*; and, hence, it is synonymous with *age*. AGE, from the Latin *agere*, to act, expresses *action*; but it has also, in a consequent sense, come to denominate the *space of time* during which any action is performed. Thus, we say, 'the *age* of the man;' 'the *age* of the world,' 'the iron *age*,' &c. to denote certain periods of existence. 'He is thirty years of *age*' states that he has lived, existed, or *acted*, through the course of thirty years. That *act* and *age* are of like origin is illustrated, with singular propriety, by Shakspeare in his description of the seven ages of human life.

From the preceding remarks, it will be easy to assimilate the several explanations of the word *since*, which are given in the Dictionaries. 'I have not seen him *since* yesterday' is, I have not seen him *from the time* of yesterday. '*Since*, he has broken his promise, you should not trust him again,' is equivalent to, He has broken his promise,—*after*, or *from that act*, you ought not to trust him again. The not seeing him again, *follows*, or is a *consequence* of, his having broken his word. *Since*, in this usage, is synonymous with *because*; but we shall afterwards find that all expres-

sions which indicate *cause* and *consequence* are resolvable into the ideas of *before* and *after*, in relation to time.

We have said that *Since* refers us from the past time to the present; and in this it is contradistinguished from *Ago*, which carries us from the present to the past. 'He left London three weeks *ago*,' has the same meaning as 'It is three weeks *since* he left London.' *Ago* is from the verb *to go*, and was formerly written *AGONE*, which does not differ from *past*. 'Three weeks have *passed*, or *gone by*, *since* he left London.' The preposition *a* is the Saxon *on*, already mentioned, and appears in the present participle *AGOING*. *GOINGS* are ways, also actions, or doings, a series of which are *Goings on*,—in Scotland *Ongains*. *To go* and *to do*, are interchangeable in the Gothic languages: *Ge* being a common prefix to Saxon verbs, (in the manner of the more modern *be*,) and the usual mark of the past participle in German. In the decline of the grammatical forms of the Saxon, when what we now call old English commenced, the *ge* was retained, for a time, as a prefix to the past participle. It was afterwards changed into *Y*, which appears obviously in *Yclad* and a few other old words, but also precedes many that are not generally suspected to have arisen from that source. There are words that have an initial *I*, which occupies the place of the ancient *ge*; and others, where the vowel is suppressed, and the *g* is made to combine with a following liquid. The elision of *e* (the weakest of the vowels) is likewise made after other letters, and in other languages besides the English. Many of our double consonants,

such as, Bl, Br, Gl, Gn, Gr, Kn, &c. will be found to have arisen from this source: but we shall return to the subject when we treat of Prefixes.

The reader must now be well aware of our general etymological principle: that the same original word usually presents different orthographies, when it is split in its usage so as to fill different departments in the language. Of this rule we have an example in the adverb AGAIN. The Saxon *gan*, or *gangan* (Scotch to *gang*), signified *to go*: and *ongangan* was *to go into*; or *to go on*, to proceed. The Saxon *on*, in composition, was equivalent to the Latin *in*, both as a preposition and as a negative adverb. In the latter usage it exists in the modern English UN, as will be more particularly explained when we treat of the Prefixes. *To undo* is to reverse an action; and *to ungo*, were there such a word, would be *to return*. It was on this principle that the Saxon *ongan* or *ongean*, became an adverb of reiteration, which in the progress of language was afterwards written AGEN, and, now, AGAIN. When applied to actions, it denotes doing the same thing a second time; and, when it preserves its literal sense of motion, the direction is fixed by the verbs *come* and *go*. 'To come again,' or 'to go again,' is, to go once more *to* or *from* the speaker. *To come again* is thus distinguished from *to return*, by including the idea of having come to the place at least once before. *To return* is merely *to come back*. When we intend the actions or motions to be unrestricted as to number, we say 'Again and Again.'

The same Saxon word, *ongean*, was also a preposition, in which case the prefix had the sense of *on* or

upon ; and from this we have AGAINST, meaning opposed *to*, moving, or pressing, *upon*, some specified object. A man may stand *against*, or lean *against*, a post. A creditor may raise an action *against* him ; and he may promise to pay the debt *against* Lady-day. It is almost unnecessary to add that, what is here spoken of a man, may be said of any thing, or circumstance. It is the same with other expressions. In language all is animated. Every thing breathes in the lettered page.

Against has been so frequently contracted by the poets, that GAINST is now often written in ordinary prose without any distinction of meaning. GAIN is a prefix to a few words : as to GAINSAY, to speak *against*, or contradict, with its participles GAIN SAYING and GAIN SAID, and the consequent substantive GAIN-SAYER, the person who GAIN SAYS. To GAIN STAND is to stand *against* ; but it is less used than its synonyme TO WITHSTAND. The negative participle NOT-WITHSTANDING, (asserting that what we mention does not *oppose*, or *stand in the way* of, another thing or circumstance,) is usually ranked among the conjunctions.

The adjectives SHORT and LONG, the indefinite measures of lineal extent in material objects, are also applicable to time ; and, therefore, are occasionally ranked among the adverbs. In this class, however, they do not change their meaning ; for they are still adjectives, a substantive in each case (generally the word time) being understood. 'He waited *long* ;' that is, *a long time*. 'His stay was *short*,' or 'he made but a *short stay*.' In the very common phrase

'He was *short* of money,' the word *short* may be considered as a past participle of the verb to *shorten*, to make *less* in quantity. *ALONG* is close, or near, to an object; and either lying, or moving, in the direction of its Length. A ship may lie *ALONG-SIDE* of another, or it may sail *along* the coast. *ALONGST*, for *Along*, is antiquated. *ALL-ALONG* is through the whole length. *LONGLY* and *SHORTLY*, are both in the Dictionaries. The former is written by Shakspeare, in the sense of *LONGINGLY* or *wistfully*; but is now obsolete. *SHORTLY*, meaning *in a short time*, is in common use: when it denotes *IN SHORT*, (in a short manner, or in a few words,) it is often superseded by *BRIEFLY*. These words will again appear in the Dictionary, along with others to which they are akin: but, in the mean time, we may remark that the terms, long and short; wide and narrow; soon and late; with many other similarly antithetical pairs, are devoid of any determinate signification; and are distinguished solely by the feelings of the speaker. The mountains of England would seem hillocks in the eyes of an inhabitant of Mexico; and the moments of the happy are ages to the miserable. Such words denote *relations*, not *things*; and are, in consequence, the subjects of everlasting dispute. They are the party-coloured shields in the arena of metaphysical warfare.

SOON, (Saxon *sona*, or *sunu*, Gothic *suns*, and Low-land Scotch *shoon*,) with its degrees *SOONER* and *SOONEST*, is always an adverb in modern English, though it has, in old authors, some marks of having been formerly an adjective. *Soon* is 'in a *short time*;' but differs from *shortly* in being applicable to time only.

It expresses the shortness of the period that intervenes between one point of time and another; and consequently that during which an action is performed. That which is done *soon* is presumed to have been done *SPEEDILY*, or *EXPEDITIOUSLY* (Latin *pes, pedis*); but these words differ from *soon* by adverting to the rapidity of the action.

When *Soon* refers to the point of time at which an action terminates, it is often equivalent to *EARLY*: the original import of the words will, however, point out numerous distinctions (even when they appear at first sight to be similar) which examples would slowly teach us to discover. *Early*, from *ERE*, before in time, is both an adjective and an adverb. 'An *early* riser' is a person who gets out of bed soon in the morning; but we could not say 'a *soon* riser.' 'He came *early* to the meeting,' that is, *before* the time at which he might have been expected. 'He came *soon* to the meeting' may mean the same thing, but it might also be, simply, in a *short* time. *EARLIER* and *EARLIEST* have the same relation to *Sooner* and *Soonest* that *Early* has to *Soon*.

LATE is the opposite of *Early*, and consequently of *Soon*, in as far as the two latter are equivalent. *Late* is *behind hand* in respect to time, and is akin to the verb *TO LET*, in its meaning of *to hinder*, that is, to put *behind*. The opposite signification of *let* (to allow) will be best understood when explained in conjunction with the similar verb, *to prevent*. At present it would lead us into too wide a field.

LATE, *LATER*, and *LATEST*, like their counterparts *Early*, *Earlier*, and *Earliest*, are adjectives as well as

adverbs, but still retain their relation to time. We say 'a *late* dinner' when speaking of one that is delayed past the usual time. 'The *late* prime minister' is he who **LATELY**, or a short time ago, filled that office, but who now fills it no longer, in consequence either of his death, dismissal, or resignation. The beginning of any period of time is the **Earliest** part, and the end is the **Latest**, and therefore the terms **Earlier** and **Early**, as well as **Later** and **Late**, verge equally towards the centre: so that, were the whole of the period to be divided and designated by means of those terms, the points of **Early** and **Late** would coincide. The comparative **EARLINESS**, or **LATENESS**, would then cease; and, there being in such a case only two portions, the first is termed the **FORMER** and the second the **LATTER**. **Former** and **Latter** are not confined to time. When two persons, things, or circumstances, are written in a sentence, the first mentioned is termed the *Former*, and the last mentioned the *Latter*. **Latter** is also opposed to **Early**, as 'the **Early** and the **Latter** rain.' **FORMERLY** and **LATTERLY** are adverbs that apply to the actions of *former* and *latter times*. **Latterly**, therefore, is *recently*, and **Formerly** may have been *long ago*. **LATISH** is somewhat late; and **BELATED**, which is to be found in Milton, is equivalent to **BENIGHTED**,—disagreeably overtaken by the night.

LAST is a contraction of *Latest* and the opposite of **FIRST**, or *Fore-est*. It is what remains after every thing else is gone, and, in the grammatical arrangement, is a verb, substantive, adjective, and adverb. To **LAST** is to continue throughout a long period, and

hence LASTING is what is little subject to decay. LASTINGLY and LASTINGNESS are also written. LASTLY is, in the *last* place, when there is an enumeration of things, or of circumstances.

The Saxon and old English RATH, or RATHE, signified *early*, in its strictest sense, that is, *before* others, and, consequently, on some occasions, *sooner* than was advantageous. Thus Milton, in his Lycidas :

Bring the *rathe* primrose that forsaken dies.

The comparative RATHER is in general use, in the sense of *sooner*, when this word denotes a preference, in the determination of the mind, for one object *before* another. 'He would *rather* die than betray his country,' signifies that, in the alternative of his being either put to death or of becoming a traitor, he would *sooner*, more *readily*, or more *willingly*, submit to the former than to the latter; he would *prefer* death, and go *sooner*, or *Rather* (that is, *before*,) to the scaffold. *Rather*, when meaning a slightly greater degree than is judged to be proper, is merely a varied application. 'He is *rather* tall,' or 'he came *rather* late,' asserts that he is 'somewhat taller,' or that he came 'somewhat later,' than is, or was, convenient. We could not say 'he is *sooner* tall,' or 'he came *sooner* late.' *Rather*, in such phrases, is the comparative of *Rathe*, when considered as an adjective; but *soon*, *sooner*, and *soonest*, are always adverbs in modern English. RATEST is not now written, being supplanted by *earliest*.

READY is an adjective from the same source as *Rathe*, and denotes being quite prepared for the purpose in view. The idea scarcely admits of degrees, although READIER and READIEST are to be found in

our most approved authors: they are remnants (and not solitary ones) of that kind of "English Atticism" which Jonson so highly commends. **READILY** is the adverb, and marks that there is, has been, or will be, no delay in the action of the verb. The abstract name of this state is **READINESS**. The adverb **ALREADY** denotes that something looked for has been accomplished sooner than was expected. **UNREADY** and **UNREADINESS**, the negatives of *ready* and *readiness*, are in the Dictionaries. **UNREADY**, in the sense of *awkward*, is an inferred signification. He who comes unprepared is apt to have his mind confused in the moment of action.

The Saxon *sel* denoted an accidental time, occasion, or opportunity; and, as this was not supposed to occur frequently, the adjective *seld* was equivalent to *rare*; and the adverb *seldom*, the forerunner of the English **SELDOM**, was applied to any action that was rare, or uncommon. It is therefore the opposite of **OFTEN**; but these relations appear different to different minds, and under different circumstances, so that what one man may consider as *seldom*, another may reckon *often*: the words run into one another. **RARELY**, the adverb of **RARE**, (Latin *rarus*, thin or scattered,) is, in a general sense, equivalent to *seldom*; but the latter is merely the counterpart of *often*, denoting simply *a few times*, whereas the **SELDOMNESS** of what occurs *rarely* is deemed worthy of remark. **UNSELDOM** is *not seldom*. **SELDSHOWN**, for rarely to be seen, along with many other antiquated words, is embalmed in Shakspeare; and **SELCOUTH** (Saxon *selcuth*, or *seldcuth*, little known, or strange,) is yet

given in our Dictionaries on the authority of Spencer ; but, we believe, it was obsolete even in his time. From the latter part of the compound (Saxon *cuth*, known,) we have still preserved UNCOUTH, strange, or uncommon, with its adverb and substantive UNCOUTHLY and UNCOUTHNESS: all which words are now frequently applicable to strangeness or awkwardness of appearance, or of manner. The Scotch *couthy* is *kind*, that kindness which proceeds from intimate acquaintance ; and the phrase ' kyth and kind ' denotes friends and relations.

We have noticed that the letters *c*, *ch*, and *k*, are interchangeable in the comparison of different dialects ; and, without entering into the controversy, whether the classic tongues produced or grew upon the Gothic stem, we are convinced that we shall find many analogies in the Greek and Latin, which will assist us in the derivation of words that, at first sight, seem to have no kindred etymons in either of these languages. The Italian *scarso*, the Spanish *escaso*, the Dutch *shaars*, and the English SCARGE, are all adjectives signifying *defective*, or *wanting* ; and it is by no means improbable that they are etymologically connected with the Latin *cassus* (*carsus*), from *carere*, to 'want'. In that case, the initial *s* is merely a contraction of the inseparable preposition *es* (afterwards to be explained) ; and the English *scarce* may be fairly considered as the descendant of the old French *eschars*, which had the same signification.

Scarce denotes a deficiency in the requisite quantity of things ; *Seldom* marks a deficiency in the number of acts, or appearances, of the same species, that occur

during a certain period. The former is consequently an adjective and the latter is an adverb. *Few*, (Saxon *fewa*,) expresses that the number, whether of things or of occurrences, is comparatively small, without regard to their being either wished for or feared. The things may be useful, or they may be worthless. *Scarce* is opposed to *Plentiful*; *Seldom* to *Often*; and *Few* to *Many*. FEWNESS is smallness of number, and has a synonyme in PAUCITY, which comes from the Latin *Paucus*, *Few*. *Few* is a numeral adjective; and will be mentioned again, when we treat of that class of words. It was brought forward in this place solely for the sake of contrast.

Scarce is sometimes used adverbially; but the proper adverb is SCARCELY, which expresses that the act, or result, of which we speak, is *nearly* but not completely accomplished. SCARCITY, (for which some have written SCARCENESS,) is the state of being *Scarce*; and, although its etymology does not necessarily so confine it, the word is almost always applied to denote those deficiencies of which we complain. We speak of a scarcity of money, and a scarcity of food; but not of a scarcity of wars or of earthquakes, however *seldom* these may occur. What is *scarce* is, when wanted, more highly prized; and hence the scarcity of things that can be bought is associated in the mind with DEARTH, or DEARNESS. DEAR is high-priced, and, in a consequent sense, an epithet of tender affection. Thus we are reminded of the Latin *carus*: but we must not further anticipate our future explanations.

The Saxon *genogan* is explained in Lye's Dictionary

by *multiplicare*, to multiply; but there are no examples given of its usage; and we suspect that it was often equivalent to the Dutch verb *genoegen*, to satisfy. From this source is our word ENOUGH, and, also, what has been called its plural, ENOW. Both are equivalent either to *sufficient*, or *sufficiently*, according as they continue adjectives, or acquire an adverbial application. When quantity only is attended to, we write *Enough*; but, when speaking of number, we say *Enow*. 'This is *enough* and those are *enow*.' The Saxon synonyme had also a double orthography, (*genog* and *genoh*), but we are not aware that they were then distinguished as they are now. In old English, the spelling was *Ynowh* or *Ynow*.

Numeral Adverbs are of two kinds, which may be classed like the Cardinals and Ordinals of the adjectives; the one stating the number of *times* that an act is performed, and the other the *order* in which their succession is arranged.

CARDINAL.		ORDINAL.	
ONCE,	or One time.	FIRST,	or in the first place.
TWICE,	or Two times.	SECONDLY,	or in the second place.
THRICE,	or Three times.	THIRDLY,	or in the third place.
————	or Four times.	FOURTHLY,	or in the fourth place.
————	or Five times.	FIFTHLY,	or in the fifth place.
	&c.		&c.

The first column cannot be carried farther with words of similar formation, but the other three columns may be extended at pleasure; though it is seldom found necessary to carry the Ordinal beyond the *tenth* or *twelfth*. The second and fourth columns illustrate our former remark, that the place of an adverb may be supplied by means of other words.

CHAPTER XX.

OF INTERJECTIONS.

THE nature of the class of words termed Interjections has already been defined.* Some of these are so associated with our feelings as to remind us instantaneously of the several thoughts by which they are produced; while others are applicable to different states of the mind, and are distinguished, solely, either by the context, or by the tone in which they are pronounced. Some seem, like the cries of animals, to be the voice of nature, being alike in many languages; while others are contractions of words, or of short sentences, that are peculiar to particular nations.

The following Interjections are elicited by uneasy sensations:

OH! and OH DEAR! are exclamations, arising from bodily or mental pain, or at the unexpected appearance of a disagreeable object.

AH! is expressive of sorrow for a person's own sufferings, or of compassion for those of others.

The *Oh!* and *Ah!* which we have here distinguished are, nevertheless, confounded in different dialects; and, in those districts which have preserved the guttural sounds, the *h*, in both, is strongly aspirated. The *Ach* of the Teutonic and Celtic tongues is probably, in its origin, the same as the English *Ach*, or

* Page 40.

ACHE (Saxon *ace*), pain ; which is now pronounced, and often written, **AKE**. The plural, **ACHES**, was formerly a word of two syllables ; as is to be seen in Shakspeare, and often in Hudibras.

O ! when expressive of entreaty, or of vehement desire, is a varied usage of OH ! but is now generally written without the *h*. It is either a direct prayer, or a wish, to be relieved from pain. In the former case, it precedes the name of the person or being who is addressed, which name, or pro-name, is then understood to be in, what the Latin and other languages call, the VOCATIVE CASE ; though English nouns and pronouns do not, on that account, vary in orthography from their nominatives. 'Hear us, O Lord !' and 'O, that I could see him !' are examples ; and the latter phrase is, in some grammars, said to be in the OPTATIVE MOOD, from the Latin *Optare*, to wish.

ALAS ! (formerly **ALASS !**) is the French *hélas !* and the Italian *ahilasso !* from *lasso*, Latin *lassus*,) weary, unhappy, wretched.

ALAS THE DAY ! and **ALAS THE WHILE !** are equivalent to 'unhappy day !' 'unhappy time !' but are both obsolete.

ALACK ! (from *lack*, want or need,) is an expression of regret for some deprivation.

ALACK-A-DAY ! what a miserable, or lost, day ! This is rather antiquated, and the contraction, **LACK-A-DAY !** (and, more particularly, its ludicrous orthography **LACK-A-DAISEY !**) is now never written in serious composition.

Wo ! or **Wo is ME !** expresses the extremity of

grief. 'WO BE TO HIM, THEM,' &c. is a bitter imprecation. 'May he, they, &c. be wretched !'

WA-LA-WA (*Wo-oh-wo*!) is the Saxon and old English lamentation, and, though now obsolete, appears in the modern Dictionaries with the orthographies WEL-AWAY! and WELLADAY! The Saxon *la*! was, in this usage, equivalent to Oh!

HEIGH-HO! or HEI-HO! is imitative of a long-drawn sigh. This is not always supposed to be the consequence of pain; but, indeed, any one of the preceding Interjections may, by travesty or irony, be wrested from its primary connexion with sorrow, so as even to assume a tone of playful gaiety.

The pleasurable sensations produce Interjections of a less personal kind. They pass from ourselves to those around us, and often exhibit marks of friendship and benevolence.

HA, HA! or HE HE! are the signs of laughter: imitating, in some degree, the fitful sounds.

WELCOME and WELL MET are plain expressions of kindness; but, HAIL! and ALL HAIL! are solemn salutations, unpractised in the ordinary intercourse of life, though still existing in the imaginary addresses of the poet.

WELL DONE! is an expression of satisfaction with respect to the action of another.

BRAVO! is an Italian Interjection, (of similar import to *Well done*,) which we have recently naturalized. It is a theatrical term, and, therefore, more suited to the expression of popular applause than of private praise.

HUZZA! is another expression of public approbation;

but it is tumultuary,—the loud and usually repeated acclamations of an assembled multitude. This word is not of modern introduction. The Dictionaries have *ro Huzz*, meaning *to buzz*, or murmur; and the Gothic *hazeins* is praise. *Huzza* is not confined to the class of Interjections. It is also a substantive and a verb. The *HOSANNAS* of the Jews are prayers, which, of course, contain praises of the divine Being to whom they are addressed.

When calling to those that are distant, a single syllable, or a contracted compound, must be, necessarily, used. We call on the person to listen, to stop, or to return; and a word, expressive of one, or other, of these ideas, is always employed. Those calls are a species of commands, and hence are, very commonly, the imperatives of verbs: indeed, all imperatives may be considered as Interjections.

Ho! or *HOA!* the most ordinary distant call, is an old imperative of the verb *to hear*. *AHOY!* or, ‘ship, *AHOY!*’ is the usual sea-call; and is obviously akin to the thrice repeated *OYES* (French *oyez*, hear!) of the common crier.

AVAST! is a nautical term, the etymology of which has not hitherto been satisfactorily explained. It is a command to *Stop*; and is generally referred to the Italian *basta*, enough. The *YARE!* *YARE!* of Shakespeare (to which Horne Tooke would assimilate it) has an opposite meaning: it is the imperative of the Saxon verb *gearwian*, to prepare, to hasten. *YARELY*, as well as *yare*, occurs in the *Tempest*; but neither of these words is now in use.

So! is an intimation, or a request, not to proceed

further. So *now!* when interrupting a person in speaking, or in doing any work, is equivalent to saying 'you may have done,'—'it is enough.'

SOHO! carries a request to a distance, and is the same as 'pray stop.'

WHAT! HO! is 'why do you walk so fast?' or, 'why do you go away?' The *what* is here expressive of surprise.

HOLLA! sometimes written HOLLO! is the French *hola* (literally *Ho there!*) and calls to a greater distance than is required by *Sóho*. The verb TO HOLLA, or HOLLO, is to cry after a person in a friendly manner, and should not be confounded with TO HALLOO, (French *haler*,) which is to incite a dog to the chase by shouts, usually loud vociferations of that word. HALLO-BALOO is rude clamour.

TALLY-HO! the huntsman's cry to his hounds, is the signal to rouse them for the destruction of the game. The old English *Tail* signified slaughter, as did the French *taill*, from the verb *tailler*, to cut in pieces. In the times of Falconry, the war-whoop, against the feathered tribes, was HAVOCK! (Saxon *hafoc*, a hawk;) and the word is still in use to denote indiscriminate massacre:

"Cry *Havock*, and let slip the dogs of war."

The noisy clamours of the French peasants of former times, when they assembled in multitudes to hunt down the wolf, were termed *hútes*. The yelling and opprobrious epithets, then bestowed upon the animal, were retained after he had ceased to inhabit that country; and, by an easy transition, the verb *huer*, like its English synonyme TO HOOT, is now applicable to the howl-

ings and execrations of a mob when directed against any person who has incurred their hatred.

The Law-term HUE-AND-CRY (Norman French *hue* and *crie*) denotes the pursuit of one who has committed robbery or murder, on the highway. On information being given to the constable of the next town, he *raises* the *hue* and *cry*, from parish to parish, for the apprehension of the felon.

The calls for assistance, though necessarily imperative, are idiomatical ; being subject to no fixed form of construction. WATCH ! WATCH ! and HELP ! HELP ! are directly addressed to the known, or unknown, persons from whom aid may be expected. In the time of Shakspeare, CLUBS ! CLUBS ! was a call for the Watch to suppress a tumult. FIRE ! FIRE ! is an intimation of the evil ; instead of which, the Romans called out *Aqua ! Aqua !* (water, water,) as pointing out the remedy. The cry of MURDER ! is not, like that of *Havock*, an incitement to slaughter ; but gives information that a murder is committing, or (as the cockneys say), that 'a murder is *being committed*.'

The Interjections that request attention are imperatives ; but they are chiefly either antiquated themselves, in their present form, or they belong to verbs that are now obsolete.

SOFT ! is an injunction to proceed more leisurely, so as to be more easily accompanied, or better understood.

HARK ! is the imperative of the verb TO HARK, which is now nearly obsolete in all its other parts. Hark differs from LISTEN. The latter may solicit our attention to an expected sound, whereas the for-

mer exclamation is called forth by a sound already existing. It is the same case with the HEAR ! HEAR ! of public assemblies, by which notice is directed to the words that are just spoken, or speaking, by the orator.

PEACE ! is a command to desist from clamour, or quarrel.

SILENCE ! is a peremptory order to cease from speaking.

HIST, or WHIST, (Scotch *Whisht*,) is a request for silence of the strictest kind, of which it is itself in a certain degree indicative; being pronounced in a whisper. WHIST is a game at cards, during which silence is particularly enjoined.

HUSH ! is also a request for silence, and is pronounced in a similarly whispering tone. To HUSH is to quiet, to lull to rest; and, metaphorically, to prevent a subject from being further known or spoken of. Hence HUSH-MONEY, that is, money paid to suppress a complaint, or information. *Hushy-ba-loo !* is the LULLABY of the Scotch nurse, — the musical notes with which she *lulls* her child to rest. The English verb TO LULL admits of metaphorical applications very similar to those of *Hush*. We speak of *Lulling* suspicion asleep.

HUSH-MUSH, is a state of guarded silence, so as not to be discovered. The latter part of the compound seems akin to the French *mouche*, a spy.

Hist, *Whist*, and *Hush* belong to that class of words of which the sound suggests the meaning. HISSING at the performance of an actor is tantamount to commanding him to be silent. To HISS is to make a

whistling noise similar to that of the serpent, and is meant as an expression of contempt for the person against whom the *HISSES* are directed. *OFF! OFF!* is a command to the actor to quit the stage.

MUM! is another exhortation to silence and secrecy, and literally means to keep the mouth shut: on which account the sound of *mum* only could be made. Hence our verb *TO MUMBLE*, to speak *MUMBLINGLY*, or unintelligibly.

SEE! and *BEHOLD!* are obvious imperatives, directing the view to something surprising, or remarkable.

Lo! is an old imperative of the verb to Look. It is also written *LA!* but *Lo* is solemn and serious, whereas *La* is rather playful, if not wholly confined to low life. *Lo* is still written by the poets, and *la* is heard on the stage from the mouths of chambermaids. *La* and *Lo* appear in Shakspeare in the speeches of polite persons; but in those cases, they are contractions of the appellations Lord and Lady, to which words, in conversation, the pronoun *my* was not then prefixed. In consequence of mistaking this ancient practice, the *lo* has been barbarously changed into *la* by the modern Editors. *LAKIN* was then written for *LADYKIN*, the diminutive of Lady.

The Interjections of real, or affected, surprise are either qualifying epithets or the marks of starts of the mind, occasioned by meeting with unexpected objects. While we confine ourselves to words of known acceptations, we seldom mistake the intention of the writer; and, therefore, such expressions as what! strange! wonderful! astonishing! &c. are sufficiently understood by means of the succeeding mark of

exclamation The sounds that are marked by ha, hey, &c. require, on the contrary, our particular attention to the context before we can be certain of their meaning. They have often to answer a double, or a triple purpose; for we have more modes of feeling than we have individual words by which they can be characterized: HA! or HAH! for example, is pronounced as a start of surprise; but that surprise may be either grave or ridiculous, according as the mind is affected by the uncommonness of the recollection, or of the object in view.

AHA! is also a note of slight surprise; but generally pronounced as arising from a feeling of exultation over something which has happened to another: as, 'Aha! I told you how it would be.'

HEY! is a note of joyous gratulation.

HEY-DAY! is an expression of happy and frolic pleasure at the unexpected meeting with a friend, or with some piece of good luck. It announces *high day*! or time for exultation. Shakspeare's *hey-day* of the blood means the *high tide* of youth.

HEY-DERRY-DOWN was the burden, or chorus, of many of our old mirthful glees, and is said to be a corruption of *high deary down*: a pleasing incitement to a partner, in the movements of the dance.

EH! or EIGH! is an expression of pleasure, usually at the termination of some successful effort. It is often a call for approbation.

HEM! is indicative of hesitation, as if clearing the throat to speak.

HUM! expresses an inarticulate note of consideration, as if uncertain what answer to make. It is a

sound without opening the lips; as we *Hum* a tune without pronouncing the words of the song. It is likewise used to denote the droning sound of a bee, or other insect. Hence comes the reiterative epithet—

HUM-DRUM, which characterizes a person when in a dull humour and unwilling to speak: we say he is *Hum-drum* or *Hum-strum*.

HUMPH! has been finely illustrated by Sterne. It is not, says he, a note of acquiescence, but an interjection of that particular species of surprise which a man feels, when, looking into a drawer, he finds more of a thing than he expected.

FIE! according to Tooke, is the imperative of the Saxon and Gothic verb *fian*, to hate, of which FIEHD is the present participle, raised to the rank of a substantive by that metaphysical process which forms beings from non-entities. FOH! and FAUGH! are merely varied orthographies. FIE! or FIE FOR SHAME! shows disgust at some particular action which is committing, and includes an admonitory reprimand to the actor. We never say *fie!* to an inanimate object.

FOH! FAUGH! POOH! or PUGH! (which we consider as different spellings of the same word) expresses our detestation of an action that offends the purity of the mind, without our attending to the agent; or, it evinces our dislike of an object which is disgusting to the senses.

“The ejaculations PISH and PSHAW are the Anglo-Saxon PÆC, PÆCA, pronounced *pesh*, *pesh*, (A broad); and are equivalent to the ejaculation *Trumpery!* i. e. *tromperie*, from *tromper*,” French, to cheat.*

* Diversions of Purley.

BESHREW THEE! and EVIL BETIDE THEE! are general calls for vengeance, without specifying the kind. In such phrases as DEUCE TAKE IT! THE DEUCE IS IN IT! &c. the word *Deuce* appears to denote the *Devil*.

TUSH! and TUT! are the same, or similar, interjections; and give a contemptuous, or sneering, command to say nothing more on the subject spoken of. They are, probably, old imperatives of the French *taire*, to be silent; as much as to say, in the English idiom, '*Hold your tongue!*' TUT-MUT is an affected state of half silence, or private whispering,—*mute* only from compulsion.

Go to! an old English command to depart, appears to us, now, to be too little peremptory. It was, however, at one time as rude as the more modern imperative GET AWAY!

In the days of our forefathers, when the demons of darkness were not only allowed to wander at will over the earth, but had their pensioned ministers from among the children of men, there were numerous forms of exorcisms for casting out devils and warding off their emissaries. When one of those ill-omened beings confronted the passenger, or crossed his path, the *Hag*, or *Fiend*, was solemnly commanded to depart, by certain words that were appropriated to such purposes. Most of those spells and deprecatory exclamations, being useless, are now forgotten. They were of course formed from the common language of the country, but they became powerful adjurations when consecrated to superstition.

AVAUNT is an imperative from the old French

avauncer, to advance, or go forward ; and is equivalent to 'Get out of the way !' *Begone !* It is still written by the poets, when they would avert the presence of a maleficent being.

AROYNT ! is another exclamation for a like purpose, but it is now quite obsolete. Indeed we have seen it nowhere except in the witch-spell of Shakspeare. Mr. Tooke refers the word to the French *rogne*, a scurf, or scab ; in which case, it must have been equivalent to the vulgar imprecations 'Pox on you !' 'Pox take you !' 'Plague on you !' '*A murrain on it !*' &c. which call for the infliction of diseases on persons or things that are hated. The last-mentioned phrase is now obsolete, and all the others ought to be so.

We do not know a more certain mark of an uncultivated mind than the use of oaths and imprecations. The silly fool who interlards his speech with those wretched Interjections is generally unconscious that he is doing so, and offends the good taste, or shocks the piety, of his hearers, without being aware of his grossness. He is stupid rather than wicked ; and would be astounded could he learn the import of the words, which escape from his mouth as unmeaningly as the chatterings and railings of a magpie.

The curses and asseverations that pass current at present in vulgar low life, stand in need of no explanation ; but there are a few antiquated words and phrases (the oaths of our ancestors), which, though beginning to be forgotten, yet being still seen in popular works and heard from the stage, require some elucidation. Many of those, which we now consider as ludicrous

or unmeaning expletives, were once serious and solemn. They are, in many instances, merely shreds and patches of the anathemas of the church, and of its pious appeals to the powers of heaven. The investigation of their meanings would show some curious examples of the corruptions of language; but we fear that we have already transgressed the usual bounds of an introductory Grammar, and must refer the reader, who inclines to see more on the subject, to our 'Analytical Dictionary.'

CHAPTER XXI.

OF CONJUNCTIONS.

A CONJUNCTION, generally speaking, is a word which either connects two or more substantives, as being related to the same verb ; or, it unites two or more simple assertions into one sentence, by pointing out some relation between them. This definition, however, includes other classes of words ; and, in consequence, many of those which are usually included in the list of Conjunctions, are also allied to the divisions of pronouns, adverbs, or prepositions : in fact, the latter class of words had, at one time, the designation of *Prepositive Conjunctions*. The *property of connecting two or more words, or two or more assertions*, (which is the characteristic of a *Conjunction*,) is not necessarily confined to any single part of speech ; and particles may be *conjunctive* in one of their usages, though in reality they belong to *pronouns, prepositions, adverbs*, or even to *verbs themselves*. A few remarks on the origin and value of the commonly received Conjunctions will make this observation more apparent.

It is impossible to treat either of Conjunctions or of Prepositions without adverting to the labours of John Horne Tooke : they are the scaffolding by which he reared a monument to his fame more durable than brass. We shall not, however, follow him, blindly, as

an infallible guide. There are occasions in which the scholar may be allowed to differ from his master.

AND is Saxon as well as modern English; and, according to Tooke, is the imperative *an-ad* of the verb *anan-ad*, to give or put to the heap. *And*, therefore, is *add*, but it is employed only as a Conjunction. ‘John *and* (*add*) James went to France, *and* (*add*) they found their journey very pleasant,’ is a sentence which includes both the Conjunctive usages of the word.

EKE is the Saxon imperative *eac* of *eacan*, to add to, or increase. The Conjunction *eke* is now seldom written, being supplanted, according to circumstances, either by *and*, or by *also*.

ALSO is *all* and *so*; wholly *so*, or like to the preceding. It announces an additional *action*, or *actor*, which follows the steps of what has gone before. By thus referring more particularly to increase in number, it differs from LIKEWISE, which alludes to *manner*, and is consequently an adverb.

LEST, according to Tooke, is the past participle of the Saxon verb *lesan*, to dismiss, or put away. It is *lest* for *leased*, as *blest* for *blessed*, “and with the article *that* (either expressed or understood), means no more than *hoc dimisso*, or *quo dimisso* ;”—that being dismissed, or taken away. Mr. Tooke proceeds to give examples of the proper as well as the erroneous application of this word, which, he says, is used by some of our best writers more improperly than any other of the conjunctions in the language. We shall copy one of his legitimate extracts, for the purpose of illustrating the explanation :

" You make use of such indirect and crooked arts as these to blast my reputation, and to possess men's minds with disaffection to my person ; **LEST** peradventure, they might with some indifference hear reason from me."—*Chillingworth*.

Here *lest* is well used ; " you make use of these arts : " why ? The reason follows, "*leased* that, i. e. *hoc dimisso*, men might hear reason from me. Therefore, you use these arts."

UNLESS is derived from the same source as *lest*. It is the imperative *onles* of the Saxon verb *onlesan*, to dismiss ; and was so written as late as the time of Henry VIII. The following lines, which we extract from Swift, will be a sufficient exemplification of the use of this Conjunction.

" No poet ever sweetly sung,
Unless he were, like Phœbus, young ;
 Nor ever nymph inspired to rhyme, .
Unless, like Venus, in her prime."

That is, take away youth from the poet, and his song will no longer be thought sweet : take youth and beauty from the nymph, and she will no longer inspire the poet.

It will be observed that, in the preceding verses, the word **EXCEPT** might be substituted for *Unless* without altering the meaning ; and the same may be said of other examples. The reason of this will be obvious when we attend to the similarity of their origin ; *Except* being the imperative of the verb **TO EXCEPT**, to take away, which is a derivation from the Latin *ex-cipere*, compounded of *ex*, out, and *capere*, to take. **Except**, however, is now generally ranked among the prepositions ; that is, it applies to a substantive rather

than to a sentence. **OUTTAKE** for *Except*, and **OUT-TAKEN** for the past participle *Excepted*, were generally written, as prepositions, at an early period of our language.

SAVE and **SAVING**, the imperative and present participle of the verb **TO SAVE**, (which see in the dictionary,) are still used in the sense of *Except* and *Excepting*: in fact, to *Save* is to *Except*, under particular circumstances. "This prepositive manner," says Tooke, "of using the verb *to save*, afforded Chaucer's Sompnour no bad *equivogue* against his adversary the Friar:

"God *save* you all, **SAVE** this cursed Frere."

ELSE is of the same family as *lest* and *unless*; being the imperative of the Saxon verb *alesan*, or *alyсан*, to select or put aside; to set free. The sentence in which it is written asserts the existence of one event (or thing) as being the consequence of the non-existence, or dismissal, of another. 'I was ill, *else* I would have called upon you:' I would have called upon you, *had I not* been ill; *take away* my being ill, and I would have called upon you. In a like way, every other use of the word may be resolved. The place of *else* may, in some cases, be supplied by *otherwise*; but the transfer is not reciprocal. *Otherwise* is more usually an adverb; and *else* can never denote *in another manner*. 'There was no one *else* in the room,' must allude to a person spoken of in the preceding sentence: *except* him, or *take away* him, and there was no one in the room. 'There was no one *else* in the room *except* him' is a tautology.

BUT. Horne Tooke threw out a conjecture on this word which has puzzled the brains of every Grammarian since his time. He quotes above thirty passages from Gawin Douglas's *Virgil*, in which *Bot* and *But* distinguish what, he says, are different words that are now confounded under the latter orthography. According to Mr. Tooke's etymology,

BOT, or **BŪT**, is the imperative, *Bot*, of the Saxon verb *Botan*, To Boot.

BUT, or **BŪT**, is the imperative, *Be-utan*, of the Saxon verb *Beon-utan*, To Be-out.

In thus giving a twofold source to the modern *but*, we believe that Mr. Tooke was misled by the orthography of Douglas, who wrote *bot* for the conjunction, and *but* when the word was used as a preposition, in the sense of *without*, which it still is in Scotland, as well as in Yorkshire, though now obsolete in written English. We are convinced that *but*, however written, is derived solely from *be-utan*, and is the successor of the Saxon *butan*, or *buton*, which was equivalent in all its applications.

The original and literal meaning of *But* is *be-out*, *beyond*, *on the outside*, *further*, or in addition to what we have been speaking of. The subsequent clause, however, which is introduced by *but*, it not necessarily of the same kind. It may either add to, or subtract from, the preceding part of the sentence; and hence it is that this word, as well as its synonymes in other tongues, is placed by the Grammarians in two opposite divisions of the Conjunctions,—the **COPULATIVES** and the **ADVERBATIVES**.

The Saxon *butan* (*be-utan*) and *with-utan* had the

same signification, for the prefixes *with* and *be* were synonymous in many of their applications; as we shall have occasion to notice more particularly when treating, directly, of Prepositions. The English preposition *WITHOUT* is, literally, *on the outside, beyond*; but, like the Saxon *butan* and *with-utan*, it has two different usages which may be distinguished by the Latin words *extra* and *sine*. 'He stood *without* the gates' means, simply, that he stood on the *outside* of the gates: 'He went *without* the gates' might signify that he went away, *leaving* the gates behind him. 'He went to bed *without* his supper,' that is, metaphorically, he did not take his supper *with* him, when he went to bed. It is this latter application of *without* which the Scotch add to the ordinary English uses of the word *but*.

The prepositive use of *but* is frequent in old English authors. In Shakspeare's first folio we find the following passage in *CORIOLANUS*:

"*Corio*. You know the cause (sir) of my standing heere.

3 *Cit*. We do, sir. Tell us what hath brought you to 't.

Corio. Mine owne desert.

2 *Cit*. Your owne desert.

Corio. I, *but* mine owne desire.

3 *Cit*. How not your owne desire?

Corio. No, sir, 'twas never my desire yet to trouble the poore with begging."

His subsequent Editors, ignorant of this meaning of *but*, unwarrantably changed it into *not*.

For further remarks upon this knotty word, (to which Johnson has assigned Eighteen significations,) we refer to the "Analytical Dictionary."

ALBEIT (formerly *AL be it*, be it so), IF, THOUGH, ALTHOUGH,—to which may be added GRANTING, ALLOWING, and some other participles which yield certain things, or circumstances, as either untenable, or not worth defending,—have been termed *Concessive Conjunctions*. They give up a portion of the general view, or argument; but what remains is collected by other Conjunctions, which Grammarians call *Redditive*, because *restoring*, or giving back whatever is not meant to be included in the general concession. NEVERTHELESS, STILL, and YET belong to this division. *If* and *though* were formerly noticed, when treating of CONDITIONAL CLAUSES.

NEVERTHELESS is *ne* (not) *ever-the-less*, and was, at one time, so written. It states that certain circumstances continue to exist, or that certain consequences must follow, without their being *in the least* diminished by what has been conceded. ‘He has used me very ill, *nevertheless* I will befriend him;’ that is, his past conduct shall not *lessen* my kindness.

STILL is stable, fixt, unmoved, unchanged, from the Saxon *stellan*, or *stillan*, to place. As a conjunction, of the class now under consideration, it qualifies what *remains* after the *allowances* that have been given. ‘*Granting* all that you have accused him of, *still* he has some good qualities.’ ‘*Though* all his excuses were true, *still* he is in fault.’

YET is the Saxon *get*, from *getan*, or *geatan*, to acquire. The particles *af* and *at* were, in that language, equivalent to *from* and *for*; and the verbs *ge-afan* and *ge-atan* were the precursors of *to give* and *to get*. From these we have the imperatives *If* and *Yet* (formerly

Gif and *Get*) which are the reverse of one another ; on which account, in sentences, they (as well as their respective synonymes) form a sort of debtor and creditor sides of an account : so much is *given* or granted—so much is *got* or received—and we are left to strike the balance, or value of the assertion. ‘*Although* he is poor, *yet* he is honest.’ ‘He is not *yet* come’ is an unfinished sentence. It is equivalent to ‘he is not come *yet* ;’ and there must be something to follow the *yet* : it may be—‘but he will come soon.’ Were there no expectation of his coming, the *yet* would be superfluous ; and the speaker should say ‘he has not come.’ ‘He had not *yet* come’ is bad English. There is no *yet*—nothing to *get* ; because the action is past in the mind of the relator, who should have said ‘he had not *then* come.’

It is plain that different other words may, in particular cases, be substituted for *yet* ; because it may not always be requisite thus to weigh the contrasted parts of the sentence. *But, however, nevertheless, &c.* mark additions with varied shades of contrast ; and it is in the judicious choice of such partial synonymes that the force of language consists. We may here observe that, although words always preserve the trace of their origin, the appearance is so much altered, in passing through successive generations, that a careless observer is often unable to discover the resemblance. There is, perhaps, no word which has been condemned to such various labours, and, at the same time, preserved the form of its early years, as the verb *to get* : the following specimen of its manifold services is ex-

tracted from a work of the ingenious, but eccentric, Dr. Withers.*

“I *got* on horseback within ten minutes after I *got* your letter. When I *got* to Canterbury, I *got* a chaise for town; but I *got* wet through before I *got* to Canterbury; and I *have got* such a cold as I shall not be able to *get* rid of in a hurry. I *got* to the Treasury about noon, but first of all I *got* shaved and dressed. I soon *got* into the secret of *getting* a memorial before the Board, but I could not *get* an answer then; however, I *got* intelligence from the messenger that I should most likely *get* one the next morning. As soon as I *got* back to my inn, I *got* my supper, and *got* to bed. It was not long before I *got* to sleep. When I *got* up in the morning, I *got* my breakfast, and then *got* myself drest, that I might *get* out in time to *get* an answer to my memorial. As soon as I *got* it, I *got* into the chaise, and *got* to Canterbury by three, and about tea-time I *got* home. I *have got* nothing for you, and so adieu.”

“Every phrase in this extract is in popular and perpetual use, and it is far from my wish to deprive the vulgar and the wealthy illiterate of so convenient an abridgment of terms. On the contrary, I recommend it to the pious care of Dr. — to compose a History of the World on this elegant plan of abbreviation. All the events, from the birth of time to his Majesty’s journey to Cheltenham, may be detailed without the aid of a single verb in the English language, the omnipotent GET excepted.”

* ARISTARCHUS, or the Principles of Composition.

CHAPTER XXII.

OF PREPOSITIONS.

A SUBSTANTIVE and a verb are sufficient to form a sentence ; but there are, generally, accessory circumstances which require to be expressed. If the verb, for instance, be transitive, the word on which it falls may be specified, and is either a noun or a pronoun in the accusative case : or it may be the infinitive of another verb, which is in fact a noun. The manner of the performance may be stated by an adverb ; and the qualities of the substantives may be marked by adjectives. Besides, every substantive or *thing* must stand at a certain point, and occupy a particular portion of space, which can only be defined by referring to the place occupied by objects already known. Words that express the situation of one noun with respect to another, either really or metaphorically, are *Prepositions* ; and, though used to denote general relations, must originally have been the names of objects or of actions. The expression of *situation* is their distinguishing characteristic ; and, as this is only observable from the conjunction, or from the degree of separation, of things, it is on comparison alone that their being depends. We say that one thing is *in* or *out* ; *before* or *after* ; *on* or *off* ; *to* or *from* ; *on this side* or *on that*, of another ; and such words and phrases are what Grammarians have called Prepositions. Their name suggests no idea

of their nature. The Latin derivation from *præ*, before, and *positus*, set or placed, might, in our language, be equally well applied to adjectives; for they, too, are *placed before* nouns. The order of arrangement is different among different nations. The adjectives in French, and the prepositions in Turkish and Hungarian, seldom precede, but generally follow, the substantives with which they are connected in construction: this is also sometimes the case in English.

“If, in place of having recourse to Prepositions, we had given to every substantive, and to every particular modification of it, a different termination for every new relation which it was necessary to express, we should have had a considerable number of cases, as in the language of Peru, and we should have had no Prepositions. This is not a mere hypothesis: the Basque tongue is absolutely without Prepositions, and expresses, by different terminations, which are real cases, all the relations which we designate by Prepositions.”*

In the Greek, Latin, and other languages which have declensions from their nouns, Prepositions are said to *govern*, respectively, one or other of the cases; and, in English, when followed by a pronoun, it is usually in the objective state. This *government*, which one word exercises over another, is merely figurative. The case of a noun does not depend upon the preceding verb or preposition. The *governing* and the *governed* are collateral and corresponding effects of the same cause,—the state of the different objects in the mind of the writer. When a substantive is the subject of the verb, it is announced by its *name*, or nominative.

* ESTARAC, Gram. Gen. tom. i.

In every other state it must be attended by words that express its situation; otherwise such words must be understood. These when separate are termed Prepositions, and when added to the noun they form declensions. When we say 'John went after *him*,' it is not because it follows the word *after* that the pronoun is in the accusative, but because the person represented by the word *him* is not considered as an *actor* in the sentence; otherwise we should say 'John went after *he* went,' making two assertions in place of one, and metamorphosing the preposition *after* into an adverb.

The nominative in a sentence is never preceded by a preposition. It is the prominent personage in the picture, and is otherwise sufficiently distinguished. When we allude to its filling a subordinate part on some other occasion, we introduce a relative pronoun, to which a preposition is referred; and, in such a case, the preposition may either go before or after that relative: thus, 'He, *of* whom you spoke, came here yesterday;' or 'He, whom you spoke *of*, came here yesterday.' The clause '*of* whom you spoke,' or 'whom you spoke *of*,' is parenthetical,—it is a contracted note of reference, and might even have been placed at the bottom of the page. In such phrases as 'The things you wished *for* are arrived;' 'The gentleman you wrote *to* is here,' &c. a relative (that, which, or whom,) is always understood.

The greater part of the Prepositions have passed under our review, when treating of adverbs and conjunctions. We shall here speak of the others, referring for more complete illustration to our "Analytical Dictionary."

ABOUT; AROUND; ROUND.

About is the Saxon *abutan*, or *onbuton*, (*on-be-utan*,) on the outside; on the confines of any place, or time. In consequence, the word signifies near to, or close upon, and, metaphorically, concerning. When we say that a certain village is *about* seven miles from London, we do not ascertain the site of the village; for there is a whole line of circumference around London, all parts of which are equally distant from that capital. It is hence that *about* is sometimes reckoned synonymous with *around*. 'London is *about* seven miles distant from *this* village' is a definite expression; because 'London' and 'this village' are, in this case, fixed stations. From what we have said, the application of the prepositions *Round* and *Around* will be obvious. They differ from *About* in not being confined to the circumference of the surrounded space: they may be either *near* or *distant*, provided they be within the circle of our ken.

NIGH, NIGHER, NIGHTEST,
NEAR, NEARER, NEAREST,

are words that express vicinity, and the gradual approach to contiguity with respect to other things, whether in time or place. The two synonymes have the same origin, and scarcely differ in their usage. Both are used adverbially; but *Near* is more readily chosen when we look for an adjective. It has, in addition, the adverb *NEARLY*, which is distinguishable from *ALMOST* (mostly *all*) by a very slight shade. We speak of a '*near* residence' and of our '*nearest* relations,' in which cases, *nigh* and *nighest*, though once common, would now be awkward substitutes. *NEXT*, (the Saxon

superlative *neahgest*, *next*,) is merely another orthography of *Nighest*; but custom has given it a more varied application. *Nighest*, or *Nearest*, is the greatest degree of *NEARNESS* (formerly *NIGHNESS*) as compared with other objects that are also in the vicinity; but *Next* is that order existing between two objects only, whether in place or succession, in which no third one intervenes. 'I shall see you *next* week' means 'on the immediately following week;' but the speaker does not advert to the comparison of *Nearness* between that and any of the weeks that may succeed it, which he must have done had he said, 'on the *nearest* week,' or, 'on the *nighest* week.' It will be observed, too, that '*on the*' precedes the latter cases, whereas '*next* week' has neither a preposition nor an article.

Although *Far*, *Farther*, and *Farthest* are the counterparts of *Near*, *Nigh*, *Nearer*, &c. yet custom has so far distinguished the latter as to allow them to express the degrees of approximation to an object either with, or without, the intervention of the particle *to*; and, consequently, in this latter usage they have been considered as prepositions. We say, indifferently, 'he was *near to* London before he met with the accident,' or, 'he was *near* London before,' &c.; 'he sat *next to* me,' or 'he sat *next* me:' but we cannot say 'he was *far* London,' &c. or that 'he sat *farthest* me:' for, in these cases, we must interpose the preposition *from*. By the interjection of *to* and *from*, the words return to the state of adverbs.

WITH.—BY.

These prepositions are of similar origin, and therefore, in practical usage, they are often confounded.

Their origin, however, although similar, is not the same, and accurate writers have always observed their distinction. *By* (as explained at page 180) is *at the side of, or near to*; and *WITH* is the imperative of the Gothic verb *withan*, to join, or unite for some particular purpose. *With* was a Saxon preposition, and had, then, some varieties of usage which are yet retained in composition. As a separate word it always signifies *join*. The things which it connects are considered as united for the occasion, either as necessary companions or as inseparable circumstances. That which is *by* (at the side of) may assist or otherwise interfere, but is no partner in the conduct of its fellow. We pass *by* a man when we pass *near* him in our progress. To pass *with* him, would be to take him along with us. We formerly showed the connexion between *Be* and *By*; and the same sort of relationship existed between the Gothic *Withan* and the Saxon *Weorthan*: from which latter we have derived the Conditional, *WERE*, of our substantive verb. (See page 130.)

To *add* and to *join* are almost identical; and, therefore, there is a close affinity between *AND* and *WITH*. Things conjoined with *and* are joint agents or patients, and are referred to a verb in the plural; whereas, *with* merely ties another thing, or circumstance, to the principal actor or subject of the piece; and, consequently, requires a verb in the singular only. Thus, 'John *walks* with James;' but 'John and James *walk*.' It is to prevent any misapprehension with regard to the person, that James is placed after the verb; otherwise we might as well write 'John, with James, walks.' In this construction *James* is merely an adjunct; for

we are not concerned with him as an actor, any more than in the phrases 'John walks with a *dog*,' or 'he walks with a *bundle*.' James, the Dog, and the Bundle are neither of them nominatives: they would have been marked as ablatives had English nouns possessed terminations to distinguish such a case.

When the verb marks opposition, and no other noun appears in the sentence except those that precede and follow the preposition, the two are presumed to be opposed to each other. Thus, 'James fought *with* John against the common enemy' contains the substantive *enemy*, on which the action of the verb falls; but 'James fought *with* John' presents no third party, and, therefore, it is to be supposed that they attacked one another. It is hence that *with* is sometimes explained by *against*. It were well, however, in such cases, to vary the phraseology, so as to prevent any chance of misconception. Certain verbs necessarily imply this sort of opposition: as, 'James *contested with* him the palm of victory;' which might be less doubtfully expressed by 'James and he contested, with each other, for the palm of victory.'

In distinguishing between *With* and *By*, we should never forget that, whether literal or metaphorical, the former always includes the idea of *junction* and the latter of *association without absolute connexion*. Certain usages, in which it is supposed that they may be taken indiscriminately, are peculiar as well as few, and are consequential upon words, or ideas, that are guessed at, but not expressed in the sentence. 'He was slain *with* a sword,' and 'he was slain *by* a sword' are given by Mr. Tooke as synonymous. In the for-

mer case, the sword is *conjoined with* the action, and, in the latter, it is the *only* instrument of death that is stated to be *By*, *beside*, or *near*, on the occasion: the conclusion appears to be infallible. 'To sell *by* the yard' is to sell,—the yard being *by* or *at hand*; and, therefore, *presumed* to be necessary as a measure in the transaction.

Were we to consider *By* as a foreign word, for which we had to find synonymes in the English tongue, we should discover that almost every sentence where it is found would present a shade of difference in the meaning. This is owing to its connexion with other words which vary its effect, so as to produce a resemblance to other prepositions. 'He robs *by* night,' that is *in* or *during* the night. 'He gained battles *by* sea and land,' that is, *on* sea and *on* land. 'Day *by* day,' is equivalent to 'day *after* day;' or one day *past* and another day *past*. '*By* and *By*,' is, in one or two short spaces of time; and so of other phrases. We should be aware, however, that we are here speaking of relations, not of things; and that, consequently, in this species of translation, we are merely producing a change of metaphors. Such is the nature of every word to which we give multiplied definitions; for we never dream of setting down forty or fifty explanations to the name of any object that is cognizable by the senses.

WITHOUT and WITHIN have been already noticed. In composition, the Saxons used *With* and *Be* indiscriminately. They had *with-utan* and *be-utan*, *with-innan* and *be-innan*, with exactly the same significations. In a suite of two apartments, the Scotch *But*

and *Ben* (be-out and be-in) apply to the *outer* and the *inner* rooms—the kitchen and the parlour. The *out*, in *without*, is the same, whether we take *with* as the imperative of *wyrthan*, to be, or of *withan*, to join. In the former case, *Without* is equivalent to *Be-out*; and in the latter, to *Out-join*, or to *take away* the junction. To *OUT*, meaning to *put out*, is now seldom written; but it has still a place in the Dictionaries, as well as its imperative the interjection *OUT!* *OUT of* is also there, as a preposition, although it is the *of*, only, that can properly belong to that class. The old French *osté* was equivalent to *but* in the sense of *except*. The modern verb *ôter*, formerly *oster*, is to take away; and To *OUST* is yet a term in English Law, signifying to drive *out*, or expel, from possession. *OUTRE* is a French word, of recent importation, which we use to designate any thing that is extravagant, or, what we consider to be *beyond* ordinary bounds. *WITHAL*, meaning ‘*with all this*,’ or, ‘*in addition to*,’ is now seldom seen except in the compounds *THEREWITHAL* and *WHEREWITHAL*, formerly noticed.

BEYOND, on the farther side, is from the Saxon *be-geond*, gone by. “It is (says Tooke) the imperative *Be*, compounded with the past participle *geond*, *geoned*, or *goned*, of the verb *gan*, *gangan*, or *gongan*, to go, or to pass, so that ‘*BEYOND any place*’ means, *be passed* that place, or *Be* that place *passed*.” From the same origin are *YON*, *YOND*, and *YONDER*, formerly mentioned.

BETWEEN and *BETWIXT* are acknowledged synonyms, and denote the relation of lying *near*, or *pass-*

ing *by* two separate objects (one on each side) ; as expressed by the word Twain, Saxon *twegen*. There are a multitude of words, etymologically connected with the numeral Two, for which we must refer to that head in the Dictionary.

AMONG, or AMONGST, is the Saxon preposition *gemang*, the contracted past participle *gemenged*, of the verb *gemengan*, To MINGLE. Of course, it is always followed by a noun of number ; with which, only, what precedes can be mixed, or *mingled*. The Saxon *manige*, *menige*, *menigo*, (and more than twenty other orthographies,) signified a multitude. The old English and modern Scotch is *Menge*, which appears in the adjective MANY, and its compounds. Those are few, but may be increased when required.

MANY is now seldom written as a substantive, being supplanted by the Latin word *multitude*. The authorities for its substantive use, however, are neither old nor worthless ; for, besides Shakspeare, it has the name of Dryden.

“ The *Many* rend the skjes with loud applause.”

Even in its adjective form, the word retains a trace of a collective noun ; and, on that account, it exhibits a peculiar anomaly in the language. ‘ A great *many*’ still denotes a great multitude : and ‘ a great *many* men’ expresses (with acknowledged propriety) ‘ a great number of men.’ In both cases, *many* is, obviously, a substantive ; but, in the latter example, the *of* is not inserted. A like remark may be made respecting Few, which, though limited, is still a collective noun. We speak of *a Few*, meaning a small

quantity; and we also say ‘a *few* things’ in place of a small number of things. **LITTLE** and **MUCH** have nearly similar usages. But there is another application of *Many*, still more peculiar; and which, from its general use, may be considered as an English idiom: it is made to precede a noun in the singular number, with an article intervening. Thus:

“ But should some neighbour feel a pain
Just in the place where I complain,
How *many a message* would he send!
What hearty prayers that I should mend!
And more lament, when I am dead,
Than all the snivellers round my bed.”

SWIFT.

It were needless to multiply examples; for they are to be found every where, in our most approved writers.

TO, TILL,—UNTO, UNTIL.

The particle **To** has already been defined in all its usages.* As a preposition, it is the point whither a moving body tends, or **AT** which it arrives; and we mention it again, solely for the sake of contrast with another preposition,—**TILL**.

“That **TILL** should be opposed to **FROM**, (says Tooke,) only when we are talking of *Time*, and upon no other occasion, is evidently for this reason, viz. that **TILL** is a word compounded of **To** and *While*, i. e. *Time*. And you will observe that the coalescence of these two words *to hvile*, took place in the language long before the present wanton and superfluous use of the article **THE**, which by the prevailing custom of

* See pages 83 and 190.

modern speech is now interposed. So that when we say '*from morn TILL night*' it is no more than if we said '*from morn TO TIME night.*' When we say '*from morn TO night,*' the word *Time* is omitted as unnecessary. So we might say '*from Turkey TO the PLACE called England;* or '*TO PLACE England.*' But we leave out the mention of *Place* as superfluous, and say only '*to England.*' "

All this is very ingenious ; and the reasoning might be fortified by adverting to the contractions of old English authors, who, as late as the time of Henry VIII, wrote *TONE* and *TOTHER* instead of 'the one' and 'the other.' Nevertheless, this, like many other etymological conjectures, is founded on a mistake. The Saxon preposition *til*, or *tille*, was used both for *To* and *Till*,—for the Latin *ad* as well as *donec*. The substantive *Tille* was a resting-place, or station ; and *til-modig* was calm-minded, quiet, tranquil. *Stellan* or *Stillan* was, *to place*, or to render *placid* ; to *stop* the movements of body, or to *allay* the agitations of mind. The prefix *S* will be afterwards explained, by which it will be evident that the Saxon adjectives *stille* and *tille* were synonymous.

The Danish *til* signifies *To* and *At*, as well as *TILL* the preposition of *Time*. '*Kom i Morgen TIL mig*' is 'come *to* me *to-morrow*;' and '*TIL den bestemte Tid*' is '*at* the appointed hour.' The Swedish *til* has exactly the same usage: '*Komma TIL staden*' is '*to* come *to* town,' and '*TIL den tiden*' is '*till* that time.' The Danish *indtil* and the Swedish *intil* are, each, equivalent both to *Until* and *Unto*.

The Scotch have always retained this general mean-

ing of *Till*, as applicable both to time and to place. The examples in Gawin Douglas are innumerable ; Barbour has *tillgyddre* for *Together* ; and, in fact, the same indiscriminate usage of *To* and *Till* is universal, both in spoken and written language, on the North of the Tweed. In English the distinction is clearly preserved. UNTO and UNTIL are *on to* and *on till*, that is, 'on *to* the *place*' and 'on *till* the *time*;' but the words are getting out of use, the *To* and *Till* being reckoned sufficiently explicit.

TO, AT ; ON, UNTO, AWAY *from* ; IN, INTO ;
OFF, OUT *of*.

The distinction between *To* and *At* is that of motion and rest. We go *to* a place : and we stop *at* it. The *To* becomes *At* when it has ceased to move. We aim *at*, or shoot *at* ; but the *At*, or mark to which these exertions are pointed, is itself stationary.

At is *close to*, without any assignable distance ; but we still attend to the idea of the objects being distinct. *ON* makes the junction more complete, as if the *To*, *Too*, or *Two*, were become *One*. *At*, with respect to two bodies, applies equally to both, whatever be their relative magnitudes : but *On* refers to a smaller body's being joined to a larger. Further, if we suppose the larger body to move, that which is *On* must move along with it (unless taken, or thrown, *OFF*,) while that which is merely *At* will be left behind.

ON differs from *IN*, by being united at the outer part, or visible surface, whereas *In* is supposed to be out of sight, as if covered with a shell. To pass UNTO is to the *on*, or outside ; but, to pass INTO is to

penetrate the surface. The opposite of ON is OFF ; of UNTO is AWAY *from* ; of IN is OUT ; and of INTO is OUT *of*. These several distinctions are merely consequences drawn from the explanations formerly given ; but we judged that they would be rendered more apparent by contrast. This contrast, too, we believed would strike more forcibly when referred to natural objects rather than to metaphysical relations : the metaphorical applications may be multiplied at the pleasure of the writer.

ON, UPON. *Upon* is literally, on the upper side ; but what is it that constitutes *up* and *down* ? With respect to things upon this globe, it is the direction *from* and *to* the centre of the earth ; and the language of ordinary life appears, on this subject, to be in unison with that of philosophy. Every thing that is *on* the surface of a body is *upon* it, to whatever part of that surface it may adhere. A fly walks equally well *upon* the ceiling of the room, *upon* the window-pane, or *upon* the floor. Neither in metaphorical usage does *upon* differ from *on*. Something is laid *down*, or asserted, *on*, or *upon*, which other things are made to rest. If we are to give *upon* a distinctive meaning, it is only when it is considered as two separate words, *up* and *on* : 'Lay these things up,' 'where *up* ?' '*up* on the shelf.' 'He is *up*, *on* the top of the house,' &c.

OVER, ABOVE. The Saxon *ufa*, *ufera*, and *ufemest* are equivalent to UP, UPPER, and UPMOST, or UPPERMOST ; and the comparative *ufera* is, doubtless, the etymon of the Saxon preposition *ofer*, as well as of the English OVER. *Over* for 'upper' and *Overest* for

'uppermost' are frequent in Chaucer. ABOVE is the Saxon preposition *be-ufan*, or *abufan*, (*on-be-ufan*,) on the top, or upper side: it is the old English *Aboven* and the Scotch *Aboon*. *Over*, or *more up*, differs from *Above* as being indefinite in height, whereas the latter is more immediately *upon* the object which is below. This comparison, however, is more consonant with etymology than with usage; for, with respect to elevation, the words seldom need to be discriminated. The chief practical distinction is that *Above*, both literally and metaphorically, is confined to designate what really is, or may be imagined to be, OVER-HEAD; whereas *Over* is beyond in any direction: '*Over* the field,' '*Over* the brook,' or '*Over* the sea,' is across, or beyond the field, the brook, or the sea. It may also mean *above* those places, on the idea that the object we speak of may *hover* or float *above* in the manner of a bird, or of a winged deity.

Figuratively, OVER is *more*, or *beyond* what is looked for; and, in this sense, it is much employed as a Prefix. To OVERRATE, for example, is to prize *above* or beyond the value; and to OVERCOME is to subdue or conquer. *Above* is also a Prefix, but in a very few cases. ABOVE-CITED and ABOVE-MENTIONED designate such things as have been cited or mentioned *before*, and figuratively, in a *higher* situation than the *present*. ABOVE-GROUND, is above the earth's surface, in opposition to UNDERGROUND. ABOVE-ALL is of *higher* value than what have been previously spoken of. ABOVEBOARD is open and visible, in allusion to the fraudulent tricks of gamblers, and particularly card-players, which are stigmatized as shuffling and UNDERHAND. *To fall*

OVERBOARD is a sea phrase, meaning, to fall *over* the ship's deck into the water.'

Over, when connected with motion, is from one side to the other; but it traverses the space by passing *above*, not *through*, the substance or medium; and it is hence that To OVERFLOW, or To OVERSPREAD, is to *flow*, or to *spread*, so as to *cover* the whole of the surface.

THROUGH, THOROUGH, THRO.

On the supposition of the motion of a body, its course may be marked by describing the medium, or substance, through which it passes. Words expressing this relation must state that one body divides, cuts, or separates the parts of another; or that it passes by an opening already made. THROUGH, or THOROUGH, (contractedly THRO,) is the Saxon *thurh*, or *thuruh*, the same with *thure*, *thura*, or *dura*, a DOOR, or passage. This apparent identity of the preposition and the substantive was observed by Skinner, and illustrated by Mr. Tooke, from other divisions of the Gothic tongue: the Dutch *door* or *deur*, for example, stands equally for the noun and the preposition. The Greek *Thura* (Θυρα) also signified a *door*, but had no prepositive usage.

The irregular orthographies of the Saxon and old English writers have, frequently, left us with duplicates of the same original word; and of this *Through* and *Thorough* are marked instances. The best authors, for a century past, have distinguished them, as well as their compounds, by confining THROUGH to the class of prepositions and THOROUGH to that of adjectives; but this praiseworthy improvement has been much

retarded by the antiquated and promiscuous explanations of the Dictionaries; explanations which ought to find their way only into Glossaries. THROUGH an object is, then, passing it by *penetrating*; and OVER is passing *by* the upper side. THROUGHOUT is a compound preposition signifying *wholly out*, leaving no part unpenetrated. THOROUGH and THOROUGHLY are the adjective and adverb, expressing the quality or state of being perforated or *passed through*; and hence, in any work of labour, they are equivalent to complete and completely,—finished and in a finished manner.

The German *durch* and the Dutch *door* are both used extensively as prefixes. The Saxon *thurh* and the old English *thruh* or *thorough* were also so employed; but, in latter times, the compounds from that source have been superseded by words adopted from the Latin, (either directly or through the medium of the French,) and these have the equivalent, but inseparable, preposition *per*: so that we have retained only two or three with our national prefix. A THOROUGHFARE, from the Saxon *faran*, to go, is a public passage. THOROUGHFACED is an adjective taken from the *Menage*; and literally designates a horse which has been *thoroughly* or completely bred, so as to be fit for the rider; that is, in the phrase of the stable, 'BROKEN *in*.' THOROUGHbred has a similar meaning, but may be applied to man as well as to animals: Swift has written THOROUGHSPED. Johnson has preserved the adverb THOROUGHSTITCH in his Dictionary, at the same time adding the stigma, *a low word*.

It is obsolete, but not low. The Saxon *thurhsticcan* was 'to go through *sharply*;' from *sticean* to stick, or stab.

The significations of many of the prepositions are peculiarly modified when they refer to *multitude*. They are applicable to *each* and to *all* of the individuals of the group; and, hence, they have both a *distributive* and a *collective* power. '*Through* life' is through *every* period, and to the *conclusion* of existence. 'To go *through* the city' may be either to pass from one end to the other, or to visit every street and square. The prepositions in such cases undergo no change of meaning; for the ambiguity is occasioned by the collective nouns.

When this collection is composed of spaces of time, as days, weeks, months, &c. the prepositions are equivalent to *During*: 'per multos annos,' *during* many years. 'To live *for*, *out*, or *through* a long period,' and 'to live *during* a long period,' are synonymous. It is only by the known measures of space and time that magnitude and duration can be expressed; and, when the extent of either is unlimited, the body which should serve as a comparison (*THAT*, *with*, *under*, *above*, *through*, *by*, or *over*, which the other stands or moves,) is left undescribed. *CONTINUAL* is from the Latin *con* and *tenere*, to hold together, and denotes an undivided, unbroken succession in space or time, either for a certain length or in general, as the other parts of the sentence shall limit or leave indefinite. 'It moved *CONTINUALLY* for a year' signifies that something moved during a year *without stopping*. 'It

moves *continually*,' or 'it shall move *continually*,' supposes no period to the motion. PERPETUAL, from *perpetuare*, Latin, to go *through*, has a similar usage. 'To move PERPETUALLY,' is to move *onwards* to the end *without interruption*. EVER is equal to OVER in the sense of the Latin *perpes*, that is, *perpetual*, *entire*, or *going through the whole*. EVERY is *over*, attending to *each* individual. *Ever* is seldom confined in its signification; but, when it is so, it refers to some *whole* which is expressed or understood. 'If *ever* I meet him' is, 'if I meet him *at any point* OVER the general extent of time.' *Ever* and *Over* had, at one period of our language, the same orthography; and the chief distinction of the words at present is, that one is applied to time and the other to space.

" So doth wymmen, after misdoynge,
No connon no schame, no repentyng;
OVER heo bylevith in folie,
So in the lym doth the flye."

Kyng Alisaunder.

To whatever depth we may push our metaphysical abstractions, and however much, from the play of words, we may imagine ourselves to be wise when we are only profound, a slight inquiry into the origin of terms would easily point out the path to reason and nature. Those words, in all languages, which have been supposed to convey the idea of *endless duration* are derived from the expressions of *time*. The Greek *αιων*, *aion*, and the Latin *ævum*, indicate, in their literal sense, an *age* or *period of action*; and are often employed to denote *finite* duration. *Æternitas*, from *ævum* (*æsi*) and *trans*, is, in its origin, a long period, or

beyond an age. ALWAYS is *in all ways*; unchangeably. Attention to this unvaried application of language to what is cognizable by the senses, may be highly useful in tracing the extent of its figurative dominion.

In the forming of compound words, EVER is employed both as a prefix and as a termination. In the former case it is equivalent to *always*: thus, EVERLASTING, (with its adverb EVERLASTINGLY,) is without decay; and EVERDURING is *always* enduring, or remaining. The number of such compounds, which have been admitted into the Dictionaries, is few; but they may be multiplied at pleasure. The *ever* may precede almost any participle: at first, indeed, with a hyphen; but, if the compound be expressive, the word will soon be adopted by others, and the hyphen withdrawn. Those words which terminate in EVER may, also, be noticed in this place. They are all either pronouns or pronominal adverbs; and they might have been included under one or other of those heads, had *Ever* and *Over* been, then, explained.

WHOEVER, designates any person, or number of persons, separated from the general mass, or (in a limited sense) from the class *over* which we direct our view;

WHATEVER, designates any one or more of the things, or circumstances; and

WHICHEVER, designates any one or more of the beings, things, or circumstances, *selected at will* from the mass *over* which our view extends.

WHEREVER, denotes any place, in (or *over*) the extent of space, in which the object, or objects, we speak of may be found.

WHENEVER, denotes any moment, in (or *over*) the course of time, during which what we speak of may exist.

HOWEVER, is in any mode, or manner, that may be chosen; notwithstanding what may have been previously asserted.

We stated (page 80) that **So** and **As** were both, in their origin, equivalent to **THAT**, differing only in their present usage; and in that sense we find them when compounded with other words. **WHEREAS**, with the signification of 'in place *that*,' is a conjunction; and in the sense of 'seeing *that*,' or some collateral expression, it introduces the greater part of our Acts of Parliament and public Proclamations. **WHOSO**, for 'who *that*,' is nearly obsolete, being superseded by **WHOSOEVER**. **HOWSO**, **WHATSO**, and **WHERE****SO**, are wholly antiquated.

SOEVER, literally *that ever*, can scarcely be considered as an independent word; for it is always joined to a pronoun, either in reality, or in construction. The words *Whoever*, *Whatever*, &c. just explained, are occasionally changed into **WHOSOEVER**, **WHATSOEVER**, **WHICHSOEVER**, **WHERESOEVER**, **WHENSOEVER**, **HOWSOEVER**, with no perceptible alteration of meaning; and, in addition, we have the genitive and objective cases, **WHOSSOEVER** and **WHOMSOEVER**; as well as, **WHENCESOEVER** and **WHITHERSOEVER**,—*from* and *to* 'what place *soever*.'

There is a peculiarity of construction with respect to some of the compounds now mentioned; for certain

words may, if we please, intervene between the termination *soever* and the preceding parts of the compounds Whichsoever, Whatsoever, and Howsoever are the oftenest so written; but we believe that our meaning will be best explained by examples:

'When, or where, soever the election may be held; in what way soever he may act; whose advice soever he may take; which party soever he may espouse; or, how great soever may be his talents: he is sure to be outvoted, unless he will degrade himself by resorting to bribery.'

Though these and such like expressions are not elegant, they are, nevertheless, legitimate English.

NEVER is *ne-ever* or *not ever*,—the absence of progress, either in space or duration. When referring to quantity, '*ever* so much' and '*never* so much' have been always considered as synonymous; because, the *ever* is used in the sense of *over*, or beyond; and the words '*so much*' designate an indefinite quantity, which may be as great as we please. To have '*ever* so much' is to possess *over*, or above, any specified quantity, assume it as high as we will; and, to have '*never* so much' is to have *so much* that there can be *no* increase *over* or beyond it. The phrases '*ever* so pleasant' and '*never* so pleasant;' '*ever* so rich' and '*never* so rich,' and others of a similar nature, may be explained on the same principle.

In FOREVER, which has but recently become a single word, the *ever* refers to time. When marking the divisions of duration, we say, '*for an hour*,' '*for a day*,'

'for a year,' &c.; and *For-ever* is a kindred expression, but leaves the length of the period unfixed, and therefore, by implication, never ending.

EVERMORE is always more,—an interminable addition.

Our ancestors were accustomed to clinch every expression which seemed indefinite. Hence the origin of their double negatives and double superlatives; and hence, also, in the case before us, the phrases 'for *ever* and *ever*' to denote an unending future, and 'from *everlasting* to *everlasting*' to express the conjunction of an Eternity past with an Eternity to come.

It is pleasing to observe the coincidence between language and philosophy. *Negatives* are incapable of expressing any abstract idea of *nonentity*, because no such power of abstraction belongs to the human mind. They either *take away* the substance of which we speak, and then as to us *nothing* remains; or, by a process analogous to the infinitesimals of the mathematician, they mark the *zero* of existence, by *the least* of conceivable objects. The Greek inseparable preposition *νε*, the Latin adverb *ne*, and our No, denote the *absence* or *want* of that to which they refer. They are the opposite of *present* or *possession*, expressed by AYE, YEA, YES, or BE. *Aye*, *yea*, and *yes*, are the French imperatives *aye* and *ayez*, have thou and have ye, of the verb *avoir*, to have. 'Give or grant me this.' 'YES,' 'have it.' 'NO,' or 'NAY' (French *n'aye*,) 'away with it.' It is thus that we indicate *assent* or *denial*. That *absence* is the true meaning of the Latin *ne* may be admitted from its correspondence with the conjunction *lest*, which, as we have seen, arises from

the Saxon *lesan*, to *dismiss* or send away. In French, *ne* and *non* require some qualifying additions in order to express complete *negation*. *Pas*, a step, is a single movement and denotes the *smallest* motion; *ne pas*, is *not a step*. A *point* is the *least* mark, and figuratively *little or nothing*, like *iota* (and *jot*) the name of the Greek letter *ι*, *i*; *ne point* is *none*, *not an iota*. This kind of double negative was formerly used in English. 'He *ne* did *not*' is a common phrase in Chaucer; and we have still similar modes of writing; as, '*not at all*;' '*not in the least*;' &c. *No* and *Not* have different forms of usage. *No* is applied to express the *negation of things*; and *Not* to express that of *actions*. *No* has the effect of an adjective; and *Not* of an adverb. When we say, 'he has *not* money,' we assert that he is *destitute* of money, in opposition to those who say or believe that he *has* it: here the *not* is applied to the verb *has*. But when we say 'he has *no* money,' we allude to no opinion of others, but use *no* merely in opposition to *some*. In this case, *no* is an adjective to the word money.

We have the privative prefixes *NE*, *NEG*, *NON*, and *No* from the negatives above mentioned. *NE* is connected with a few words. *NECESSITY*, from the Latin *cedere*, to yield or give place to, is what *cannot be set aside*; and *Never*, as before mentioned, is *ne-ever*. The Latin *nec* or *neque* is *not that*, and hence (transforming the *c* into *g*) is *negare*, to deny. *NEGATION* and *NEGATIVE* are from this source; and, from *legere*, to gather, was formed the Latin verb *negligere*, to *NEGLECT*. The inseparable preposition *NON* is equi-

valent to *not*, as in NONEXISTENCE, NONSENSE, NON-RESIDENCE, &c. the composition of which is obvious. *No* appears in NOTHING, NOWHERE, and in that abstraction of nonentity NOTHINGNESS.

When treating of adverbs, we showed that the initial *A* is a contraction of the old Saxon *on*, meaning *on*, or *in*. Certain words with this prefix are prepositions; but that character is a consequence of the prefix (itself a preposition), and not of the root with which it is conjoined. The classes of words run into one another; and the same association of letters may, sometimes, be taken either as an adverb, a conjunction, or a preposition, according to the usage which custom has assigned it. *ALONG* (*on length*) for example, which we spoke of only as an adverb, has been ranked by Mr. Tooke as a preposition.

The prepositive application of the adverbs *Along* and *Alongside* is easily accounted for; but there is another preposition, *ALONG of* (or *LONG of*, as it was sometimes written,) which, though now obsolete, is still heard from the mouths of the vulgar: 'It was *along of* you that I got into the scrape;' and 'it was *along of* him that I got out of the difficulty,' are examples. This second usage of the word *Along* has been referred by some Grammarians to a separate source.

"The Anglo-Saxons (says Tooke) used *two* words for these two purposes, *Andlang*, *Andlong*, *Ondlong*, for the first, and *Gelang* for the second: and our most ancient English writers observed the same distinction, using *ENDLONG* for the one, and *ALONG* for the other:" and of this distinction he gives numerous examples from Gower and Chaucer.

We have already remarked that the prepositions are frequently interchangeable. 'On the length,' 'by the length,' 'through the length,' and 'lengthwise,' all present the same general idea; although, for every particular usage, one shall be found to be more fitted than either of the others. The Saxon *on*, and the inseparable prefixes, *and*, or *ond*, and *ge*, have, each, been translated by the English A: *gelang* is Along and *gemang* is Among. While Along retained the separate application above stated, the two distinguishing orthographies were likewise retained by accurate writers: on the same principle as the Scotch had *but* and *bot*. When one of these usages was lost sight of, the different spellings also ceased to exist. The Scotch never had the distinct usages of Along: a circumstance which, with others of a similar kind, goes to prove that their dialect of the Gothic was not the Anglo-Saxon.

There is more than one method of passing an object *endlang*, *endwise*, or in the direction of its length. A person walks *along* the margin of a stream, a swallow skims *along* its surface, and a fish swims *along*, or *through* the water. It is in the latter sense that the phrase 'along of him' was understood. It was *through* him, or *by* his *means* (*medium*) that the effect was produced.

CHAPTER XXIII.

OF PREFIXES.

It is repeated concurrence that leads to the combination of the elementary syllables of words, and constitutes in one vocable what had originally been two. Prepositions are so generally attendant on nouns, that the separation is gradually disregarded; and, accordingly, they form the far greater part of the Prefixes of the English tongue. It is hence that we have *income*, *outgoings*, *beforementioned*, *aftermentioned*, &c. besides a numerous class adopted from the prepositions of other nations. To exhibit the force and effect of these various prefixes is our present object:

Motion proceeds by *beginning* at one point and *ending* at another. 'A stone falls,' but there is a place where it began to fall, and there is another where it will stop. These places are denominated by nouns, but some qualification must necessarily be adjoined to denote the use to which they are applied: 'the stone falls, *beginning* at the window and *ending* at the ground.' Words synonymous with *beginning* and *end*, when speaking of the place or time of action, must therefore be frequently employed. They point out certain relations, or situations, of the agent, and consequently they come under the class of prepositions. In English, *FROM* and *TO* are, in the sense we have mentioned, equivalent to *beginning* and *end*: 'The

stone falls *from* the window *to* the ground.' The origin of these particles has already been investigated. *From* is *FORE*, *beginning*, *author*, or *source*. *To* is *AT*—the *end*, or *completion*, of an action. *From* and *to* may be used where there has been no progression, as 'the lamp *hangs from* the ceiling,' and 'the grease *sticks to* the floor.' In the former case, the *ceiling* is the place where the attachment *commences*; and, in the latter, the *floor* is the place on which the grease has fallen, and *to* which it adheres. *From* is, in some cases, synonymous with *cause*, as, 'he loved *from* habit.' This is merely a different view of the word, as denoting *origin*, or *source*. His love *arose* or *began* at habit,—habit was the *source*, or *cause*, of his love.

From and *to* are seldom, if ever, used as *PREFIXES*, that is, as initial syllables in compound words; but many of our other prepositions (as *in*, *with*, &c.) are employed in both capacities. On the other hand, there are certain prefixes, as *en*, *re*, &c. that are never written except in composition; and which, on that account, are termed *INSEPARABLE PREPOSITIONS*. All those prefixes which are attached to words that have been imported from other languages are, with us, inseparable; although many of them were separable prepositions in their native soil.

APO. The Greek *apo*, whether single or in composition, corresponds with our *from*, and compound words with this prefix are all of Greek extraction. An *APOSTLE* (Greek *Apostolos*, from *stello*, I send,) signifies a messenger, or one sent *from* another; but, having come to us through the church, it is confined, in its application, to the higher species of religious

missions. The APOCALYPSE (αποκαλυψις) or Revelations of St. John, is a noun compounded of *apo*, and *kalypto*, to cover, as with a veil. The *apo*, or *from*, is in this case equivalent to the prefix *UN*, and denotes the removing or withdrawing of the veil, which is also the meaning of the Latin *revelare*, to reveal.

A, AB, or ABS, is a Latin preposition which, in composition is thus variously written, according to the initials of the words to which it is prefixed. *Ab* is written before a vowel; *Abs* before *c* or *t*; and *A* before every other consonant. This prefix has the effect of *from*, and is referred, by the Latin etymologists, to the Greek *apo*. In English, To ABSTAIN is to hold *from*; To ABSTRACT is to draw *from*; To AVERT is to turn *from*; and To ABSOLVE is to free *from*: compounded from the Latin verbs *tenere*, to hold; *trahere*, to draw; *vertere*, to turn; and *solvere*, to free, or loosen.

A or AN, privative. It is evident that what have been termed inseparable prepositions modify the words to which they are joined, only by a reference to other words in the sentence. To *Abstract*, to draw *from*, must point by its preposition to some object *from* whence the thing *drawn* had its *origin*. If this *source*, or FROM, be not expressed, the compound is left *indefinite*, and denotes the action in general. *A*, *Ab*, or *Abs*, is usually prefixed to verbs or their derivatives; and, in such situations, will naturally suggest the idea of *separation*, or *distance*, which the preposition alone does by no means represent. In this view it is, in some cases, united to nouns and qualities, marking the thing which *proceeds*, or is *taken away from* something else.

The Greek *A* had this privative power. *Bυθος*, *bythos*, signifies *a bottom*. The Ionic dialect changed the *th* into *ss*, and hence, with *A*, privative, was formed *Αβυσσος*, *Abyssos*, wanting *a bottom*, the origin of our *ABYSS*. The Latin synonyme is *profundum*, from *fundus*, *a bottom* or *foundation*, and *pro*, before, metaphorically *away from* or *distant*. To avoid the hiatus, the Greeks interposed an *n* between succeeding vowels, and it is therefore that *A* becomes *An* in *ANARCHY*, which, from *arche* (*αρχη*), a rule, denotes the want or absence of all government, and, therefore, implied confusion.

AD. The Latin *ad* is allied to *to*, as *ab* is to *from*. The words are opposed to one another. *Ab*, and *from*, are the *origin* or *beginning*. *Ad*, (*at*), and *to*, are the *effect*, *result*, or *end*. In composition the *d* in *Ad* is often exchanged for a duplicate of the following letter; and the prefix becomes *Ac*, *Af*, *Ag*, *Al*, *An*, *Ap*, *Ar*, *As*, or *At*, as in *Accord*, *Affront*, *Aggression*, &c. The explanation of words in *Ad* will be obvious from attending to our account of *Ab*; for the remarks on the composition of the latter are, in some degree, applicable to all the other prepositions. To *ADJOIN* is to join *to*; To *ADHERE* is to stick *to*; and To *ADDUCE* is to bring *to*: from *jungere*, to join; *hærere*, to stick; and *ducere*, to bring.

DE. The Latin preposition *de* is synonymous with our *of*. *Ab* is *beginning*, *De* is *separation*; *a part* taken from *a whole*, making that *off*, or *separate*, which was formerly *on*, or *one* with the whole mass. *On* is complete junction, forming a union between the primary substance and that which is brought *to* it. *Upon* is a species of *on*. It is *on* the upper side. *Ab* and *de*,

from and *of*, may be often substituted respectively for one another. 'I lifted the stone *from* the ground,' and 'I lifted the stone *off* the ground,' are equally expressive of the action; but, *from* states where the stone was when I *began* to lift it, and *off* directs us to the substance *from* which it was *separated*. 'I lifted the stone *from* the ground *into* the waggon'—'I lifted it *off* the ground *on* which it was laid.' The Latins had '*tollere de terra*,' or, '*tollere à terra*,' to raise *off*, or *from*, the ground, as the different views directed. *De* is in every case synonymous with *off*. By figure it signifies *about*, *concerning*, *after*, &c. and in French it is the sign of the genitive,—of something *belonging to*, or *sprung from*, another. It is in composition only that *De* appears in English, having been transferred with its compounds from the Latin. From what we have already said, its meaning will be obvious. It expresses being *off*, or *away from*, something to which the word refers, or *from* what the word itself simply denotes. The latter has been termed its privative power; and, as we shall find in the cases of *IN* and *UN*, it must sometimes *undo* what has been *done*: To *DEBAR* is *to bar from*, or *to separate*; To *DECAMP* is to change one's camp or residence; To *DECOMPOSE* (the opposite of *compose*) is to resolve into its constituent parts; To *DECREASE* (the reverse of *growth*) is to *ungrow*, or to grow less; To *DESPAIR*, from *spero*, I hope, is to want hope; and so of others.

IN. The particle *in* was noticed when treating of adverbs. As a preposition it marks the spot where anything is situated. In this sense it may be explained by the word *place*, which, without injury to

the meaning of the sentence, may be substituted in its stead. For instance, 'I was *in* the house,' and 'I was *place* the house;' 'I went *into* the garden,' and 'I went *to place* the garden,' are, respectively, synonymous. 'I did it *in* consequence of his advice:' here the situation, or *time*, consequent upon his advice, is personified, or rather specified; and it is stated that it was *then*, or in *that time* (viewing the extent of *time* figuratively as a *place*), that the action was done. We have before remarked that all words that are originally applicable to *local* connexion may, also, be applied to the *measure* of the succession of events. *Space* and *Duration*, with equal power, preside over and include within their dominion all the actions of the Universe. *Place* and *Time*, with delegated authority, are the corresponding Rulers of the World; and, so similar is their sway, that they are perpetually mistaken for one another. *In*, therefore, is also used to signify *time*; and, when so used, the word *time* will always be completely equivalent. Thus, we may say, 'I went to London, *in* two hours,' or 'I went to London, *time* two hours,' with equal meaning, and without the least risk of being misunderstood, although the latter phraseology is not generally employed.

IN is a Latin as well as an English preposition; and, as a prefix, in both languages, it has, in many cases, the same meaning as in its separate use. The purely English words with which it is now conjoined were not always so united; but they are few compared with the derivatives that have been formed from the Latin. *INBORN* designates some principle that has been *born* with us,—a property inherent in our nature; and *IN-*

NATE, a compound from the Latin *natus*, born, is an exact synonyme. This prefix is written **IL** and **IR** before words beginning, respectively, with *l* and *r*; and **IM** before such as begin with *m* or *p*. To **IMPRISON**, to put in prison, and To **INCARCERATE** (from *carcer*, a prison), are written indiscriminately. To **ILLUMINE** (from *lumen*, a light), is To **ENLIGHTEN**; and To **IRRADIATE** (Latin *irradio*, from *in* and *radii*, rays,) is to throw rays, or beams, of light **IN** or upon an object.

EN. There is a sort of intransitive use of *In* which applies rather to the action of the verb than to any object *on* which it acts: this use is termed *intensive*, and agrees with **EN**, in the sense which we formerly considered it, when speaking of verbal prefixes. *En* and *In* are often improperly confounded. They, in many cases, appear in the Dictionaries as varied spellings of the same word, when, in such cases, they might mark useful distinctions. *In* should preserve, as far as possible, the force of the preposition, and *En* the sign of activity. To **INCLOSE**, for example, signifies (or ought to signify) to close *in* or to close a place; and To **ENCLOSE** is, simply, to make close. To **INQUIRE** is to seek *in*, or to search the place; and to **ENQUIRE** is generally to make search. *En* makes *Em* before *b*, *p*, and *ph*. Besides being an old English prefix, it is a Greek as well as a French preposition, and accompanies derivatives from both those languages.

The Latin *in*, when prefixed to qualities, is a mark of negation. It expresses the absence or want of the quality which the word would otherwise indicate; and this privative signification is attached to a multitude of English adjectives, and other words, which are

derived from the Latin tongue. Thus, *Illegal* is not legal; *Immodesty* is the want of modesty; *Inexhaustible* is what *cannot* be exhausted; *Irrecoverably* is *beyond* recovery; and so of others. It is from the constitution of the word to which it is joined, and not from any transforming power of the particle *in*, that such compounds *reverse* the idea of the primary. Though *not* decent, or *indecent*, is merely the *negation* of decent, yet, as there can be no medium in such a case, the one is directly the opposite of the other. The negative *In* is never prefixed to verbs; and in this consists the distinction between that and its primary usage, in which the preposition points to a relation with some other object. When prefixed to qualities, it has no object to which it can refer.

Why *in* should be thus employed as a privative has puzzled the grammarians. Some have gone to the Hebrew *ain*; but this is a translation, and not an etymology. May it not be that a body when passing *in*, becomes *one* with that which it penetrates; and, therefore, is *wanting*, having no longer a separate existence? The Greek preposition *en* is *In*; but, when aspirated, it becomes the numeral *one*, which is without addition; single or alone. The ancient Greek mode of writing, (termed Boustrophedon,) by reversing the characters, may have changed the *en* into the Latin adverb *ne*, which we have already noticed as a privative prefix.

UN,—synonymous with the negative *in*, is the prefix *Un*. It is of Saxon origin, and more generally joined to words that flow from the Gothic source, while *in* is oftener applied to such as are of Latin

derivation. The Dutch *was*, evidently our word *wasst*, has the same power in composition as *un*. The Scotch have also *was*, using *wasworthly* for *worthly*, and the pendulum of a clock is by them termed the *waswent*. When *in* or *un* is prefixed to verbs, it does not only signify that the action is *not* performed, but that it is *reversed*. To *RAVEL* is to twist and confuse; To *UNRAVEL* is to separate what has been *ravelled*. The reason is obvious :—One verb cannot be the negative of another, because the *want of action* would divest it of its verbal nature, and the privative particle must therefore mark opposition. The French *un* is one, and the English *one* is pronounced *was*.

DIS. The Latin inseparable preposition *dis* (*Di* before certain consonants) was probably derived by the Romans from the Greek *dis*, twice. It denotes that a thing once *whole*, or *compounded*, is now *divided*, or *separated*; and, in as far as its usage is extended, it is equivalent to *de*, with which, perhaps, it has a common origin. The etymologies of *on* and *in* from *one*, and of *dis* from *two*, are completely analogous. *Dis*, or *di*, is a very general English prefix. To *divide* is to separate so as the parts may be observed, from the Latin *videre*, to see; to *disconcert* is to separate those who had concerted together; and To *DISMANTLE* is to take *off* the mantle with which a thing is covered. *Dis* sometimes drops the *s* and assumes the initial consonant of the word to which it is joined: as, *DIFFERENT*, literally set asunder, from the Latin *fero*, I carry; and To *DIFFUSE*, to spread abroad, from *fusus*, poured out.

SE. The Latin prefix *se* may be accurately Englished by the words *off*, *away from*, *aside* or *apart*.

From the Latin *cedere*, to yield, or give place to, we have To SECEDE, to depart, to go aside or away from any thing with which we were formerly connected; To SEDUCE is to lead astray, from *ducere*, to lead; and To SELECT, from *legere*, to gather, is to choose out from a number.

SEMI, DEMI, and HEMI. Compounding *se* with *mi* (the root of the Greek *μεσος*, *mesos*, the Latin *medius*, the French *mi*, and our *middle*, all of the same signification), the Latins formed *semi*, the half; literally, one of the divisions of any thing divided in the *middle*. *Semi* was much used in composition, and from thence we have such words as SEMICIRCLE, half of a circle, and SEMIMETAL, a half metal, that is, imperfect, having but *half* the qualities of a metal. HALF is also used in the latter sense; and, when a thing is not well or completely performed, we say it is done by *halves*, or only *half* done. *De* and *se* being similar, we have DEMI, equivalent to *Semi*, a half. Hence we have DEMIGOD, half human, half divine; with some others. We have also a few words in HEMI, a Greek inseparable preposition of the same force as *Semi* and *Demi*. A HEMISPHERE is half of a sphere.

Numerals, from their general occurrence, often become prefixes; and compounds from the Greek and Latin languages are adopted with the original expression of quantity. We shall notice the most common, with an instance of the application of each. Some of these are seldom used; but they may be deemed worthy of attention, because scientific writers have assumed the liberty of encreasing their compounds at pleasure.

MONO and UNI are from the Greek *μονος* and the Latin *unus*, one : MONOTONY is sameness of tone, and UNIFORM is of one form. BI, or BIS, is from the Latin *bis*, twice ; as BIPED, one who has two feet. TRE, or TRI, is from the Greek *τρεῖς* and the Latin *tres*, three ; as in TRIANGLE, a figure with three angles. TETRA is the Greek *τετταρα*, four : TETRACHORD is a musical instrument with four strings. QUADRI, or QUADRU, is from the Latin *quatuor*, four ; as in QUADRUPLE, fourfold. PENT is the Greek *πεντε*, five : PENTAGON, from *γωνια*, *gonia*, an angle, denotes a figure having five angles. QUINQUE and QUINTU are the Latin *quinque*, five, and *quintus*, the fifth : QUINQUENNIAL is consisting of five years, and QUINTUPLE is fivefold. HEX is the Greek *ἕξ*, six, as in HEXAMETER, the denomination for a verse of six feet ; and SEX is Latin for six, as in *sextant*, containing a sixth part of a whole, as of a circle, &c. HEPT and SEPT are from the Greek *ἑπτα* and the Latin *septem*, seven : HEPTARCHY is a name for the seven Saxon Governments of England, and SEPTEMBER was the seventh month of the Roman year. OCTA or OCTO, is from the Greek *οκτω* and the Latin *octo*, eight ; and hence we have OCTAHEDRON, (compounded from *ἔδρα*, a base or seat,) a solid having eight sides. DECA and DECEM are from the Greek *δεκα* and the Latin *decem*, ten : DECADE is a collection of ten, as ten days, ten weeks, &c. and to DECIMATE is to take the tenth part. CENT, from the Latin *centum*, a hundred, and *annus*, a year, forms CENTENNIAL, belonging to a hundred years ; MILLENNIUM, a thousand years, comes from *mille*, a thousand. PAN, from the Greek *παρ*, and OMNI from

the Latin *omnis*, all, or every, appear in PANDEMONIUM, the palace of all the demons, and OMNIPOTENT; all-powerful. POLY is from the Greek *πολυς*, and MULTI from the Latin *multus*, many: POLYGAMY, from *γαμεο*, *gameo*, I marry, is many marriages: and MULTIFORM is having many shapes or forms. HOLO is from *ολος*, whole, as in HOLOCAUST, (from *καιω*, I burn,) a sacrifice in which every part of the victim was consumed. SOLI is from the Latin *solus*, alone; and hence SOLILOQUY (from *loquor*, I speak,) is a discourse which a person utters when alone. MAGNA in Latin is great, and the Greek MICRO (*μικρος*) is small; and hence MAGNANIMOUS is having a great mind, and MICROMETER is a meter or measurer of small spaces.

DIA. The Greek *δια* (probably from *dis*) signifies *passage* from one end of a space or period to the other. Words formed with this prefix are directly from that language, and are generally confined to scientific terms. Thus, DIAMETER is the measure across or *through* any thing: the *diameter* of a circle is the measure of its breadth.

PER. The Latin *per* is from the Greek *πηρεω*, *peiro*, to perforate or pass *through*, the equivalent and origin of our verb TO PIERCE. As a prefix, it marks, literally, *passage through* any medium, and, figuratively, *through what means* any action is accomplished. In the latter sense it answers to our *by*. *Per*, *being from one end to the other*, also denotes the completion of an action; and to say that a thing is PERFECTED is the same as if we should say that it is *thoroughly made*. This use is very general in composition. From the Latin *suadere*, to advise, we have TO PERSUADE, to advise with effect, or to convince; and in its primi-

tive sense we have To PERISH, from the Latin *perire* (*per*, through, and *ire*, to go), to go through or to disappear, and figuratively to die.

TRANS. META. In the preposition *trans*, the Latins attended only to the circumstance of passing *away* from one place or state to another. Though this passage might have been made *across* a river, or *over* a mountain, yet there was no necessary allusion to the medium through which it was directed, as is included in the word *per*. It is therefore Englished by *over*, *beyond*, *on the other side*, &c. TRANSMARINE is *over* the sea; To TRANSPLANT is to move a plant from one place to another; and To TRANSPÔSE is to put away to another or opposite place. In many compounds *trans* is equivalent to *per* and *through*, because the body through which the other moves is brought into view. TRANSLUCENT and TRANSPARENT are the respective qualities of allowing the *light* to pass *through*, and *objects* to be seen through. In composition, before certain consonants it is contracted into TRA, as *tradition*, *trajection*, &c. When *Trans* is applied to words where removal refers to appearance and not to distance, it induces the idea of *change*: thus, To TRANSFORM is to change the form, and TRANSFIGURATION is the change of figure. The same idea is expressed by the Greek *meta*, in the composition of words. METAMORPHOSIS, from *μορφησις*, *morphosis*, a form, is the change of form; and METAPHOR, from *φερω*, *phero*, I bring, is equivalent to the Latin *translatio*; and signifies that a word is *translated*, or changed, from its proper acceptance to another which is figurative.

INTER, INTRA, or INTRO, ENTER.

In is prefixed to *Trans*, forming *Inter*, *Intra*, and *Intro*. The place expressed by *In* may be surrounded by other bodies ; and, to get at the situation, it may be necessary to go *through*, or *trans*, the encircling medium, which passage is sometimes denoted in English by '*In through*.' When two or more bodies are on different sides of it, the *inclosed* object is said to be BETWEEN or AMONG those bodies. When the place is supposed to be a cavity, in the centre of a continuous substance, we say that the thing contained is WITHIN. The former of these situations is generally indicated, in Latin, by *Inter*, and the latter by *Intra*, or *Intro*. From thence, *intrare*, to pierce, or go in; and the English verb TO ENTER is a prefix to a few words. The French *entre* is a preposition signifying *between*. To INTERPOSE (Latin *pono*, *posui*,) is to place between ; To INTRODUCE (from *ducere*) is to usher into a place or *among* a company ; and an ENTERPRISE (French *entreprise*, from *prise*, taken,) is an undertaking of consequence ; such, for example, as one of difficulty, or of danger.

OUT in composition has the same signification as in the adverb formerly explained : figuratively, it is equivalent to *over* or *beyond*. To OUTBID is to bid, or offer, *above* or *beyond* another ; and To OUTSTRIP is to surpass another, or leave him *behind* in the race.

E. Ex. The Greek *εκ* (*ek*), or *εξ* (*ex*), and the Latin *e* or *ex*, signify *Out* ; but they appear to originate from a word expressing the exclusion under a different form. *Ex* is more properly *out of* :—the body which is *out* is understood to have been once *within*, or to

have formed a part of the other. *Ex* bears the same relation to *off* or *of*, that *in* does to *on*, and in many cases the distinction is imperceptible. When *ex* is applied to a body *formed* from the substance of another, it is in the same style of metaphor that supposes the statue to have previously existed in the block of marble. Most of the compounds from this preposition are of Latin origin. EXCRESCENCE, from *crescere*, to grow, is any thing growing *out of* another; To EXCLUDE, from *cludere*, to close, is to shut *out*; EXIT, from *ire*, to go, is a going *out*; and so of others.

EXTRA is a compound of *ex* and *trans*, and signifies *out beyond*. It is translated by *over*, *above*, and such like words: thus, EXTRAORDINARY is *more than* ordinary; and EXTRAVAGANT, from *vagans*, wandering, is going *beyond* bounds.

ULTRA. CIS. The Latin preposition *ultra*, beyond, or, on the other side, is a prefix in a few words: as ULTRAMONTANE, *beyond* the mountains. The opposite preposition *cis* or *citra*, on this side, has not yet been naturalized, although we frequently see CISALPINE as denominating the country *on this side of the Alps*; but what side that is, depends on the place of the speaker. The term (of Latin origin) came to us from the French, who, during the Revolution, erected a Cisalpine Republic.

RE and RED. Though we do not find the word used except in composition, yet it is probable that the Latin *re* had originally signified *the back*. From the same source we have *Rear* (and the French *arrière*, &c.), the *back* or *hinder* part, generally applied to the last division of a fleet or army. *To rein* is to keep

back; *to rest* is to remain or stay *behind*; and *restive* is *backwards*. When *back* is applied to action, it may, by an easy metaphor, signify *again*. *To go back*, or in the direction of the *back*, is to go *again* over the same course. *To give back* any thing is to *return it*, or give it *again*. It is in this sense that the preposition *re* was generally used by the Latins, though its primary signification, *back*, was more attended to than is commonly imagined. "*Reponere*, for example, (from *ponere*, to place,) is either to *put AGAIN* with reference to *time*, or to *put BACK* in a retired part with reference to *place*. *Recludere* (from *cludere*, to shut,) is to *open*, because it reverses, by a traversing of the same *place*, or a *repetition* (or going *back*) of a similar process, the action of *shutting*."* Our word *RECLUSE* presents another figure of the particle *re*. It signifies shut up in a retired place, as if *back*, or away from observation. *To REPOSE*, from the Latin *ponere*, has also the varied senses which we have given to the preposition *re*. It signifies to *place again* or to *replace*, and also to *keep back*, or to lay up in reserve, in a private situation. These different significations of *re* are common in the composition of English words. We have *To REPEL* (from the Latin *pellere*, to drive,) to beat *back*; *To RETURN*, to turn *back*; and *To RECOIL*, to fall *back* with rapidity and fear,—shrinking into a smaller space like the *coil* of a rope. *RECONDITE*, from the Latin *condere*, to hide, is secret, or hidden in a place, *back* or *remote* from *view*. *REMOTE* is a form of the past participle *removed*. *To REMOVE* is literally to *move back* or away:—it has also the figurative meaning, to *move again*. *To REHEAR* is to hear *again*; *To REMAKE*

* Gilbert Wakefield.

is to make *anew*; and To REMOUNT is to mount another time. *Re* when placed before vowels is often followed by a *d*, to avoid the hiatus; in the same manner that the French interpose a *t* between verbs ending in a vowel and the initial vowel of the following word, and write *aima-t-il* for *aima il*. From this mode of orthography we have such words as REDUNDANT, flowing over or *back again*, from the Latin *unda*, a wave; and To REDEEM, to purchase *back*, from *emere*, to buy.

RETRO. *Re* has been usually considered as an abbreviation of *retro*. The latter however is more properly a compound of the former with *trans*. Its power in the Latin language, both singly and in composition, is favourable to this etymology; and it evidently is analogous to *contra* and *extra*, afterwards to be explained. With respect to place, it signifies *back from*; and with regard to time, it denotes a period that is *past*. Including *trans* in its meaning, it speaks of a place or time *at a certain distance*. It is in the direction of *back*, but it is also *beyond*. The few words which we have with this prefix will be evident; for instance RETROSPECTION, from the Latin *spectare*, to view, is the *view* of our *past* actions; for it is seldom applied in its literal sense, as the looking *back* upon the path which we have travelled over.

ANA. The Greek *ana*, in composition, is equivalent to *re*. An ANACHRONISM, (from *χρονος*, time,) is an error in the computation of dates by which an event is placed further *back*, or earlier, than it happened; and To ANALYZE (from *λυω*, I loose,) is to separate a compound into its primitive principles.

POST. The Latin *post* is properly translated *after*, whether alone or in composition: To **POSTDATE** is to date *after* the real time, and **POSTEXISTENCE** is an *after* or future existence. *Post* differs from *re* in denoting the *situation* of one thing with respect to another, whereas *re* is expressive of the change of the *direction* of motion to its opposite. We already remarked that *before* and *after* can be ascertained only from the comparison of events. One thing is *placed* or *moved*, and *then*, or *that done*, the other is *situated*, or *follows*. *Post* is from *ponere*, to place; whence *positus*, placed, which is sometimes contracted into *postus*, in the same manner that the English **POSTURE** is derived from *positura*: *Pone*, though not so common, was also used by the Latin writers for *after* or *behind*. *Post hunc diem*, after this day, signifies this day being *placed* or set by. Our word **PAST** has sometimes a like meaning. The Latin *pes* is the *foot*; the French *pas* is a *step*; and *passer* is literally *to walk*. 'He came *past* the appointed hour,' denotes that the hour proposed had *passed* or gone by. *Post* does not include the idea of distance; it may be *at* or *upon*. *Post tertium diem* is *on* the third day; and To **POSTFIX** is to fix *to the after* side. The fact is that *post* expresses the *order of place* only, and proximity, or distance, is either supposed, or marked by the other parts of the sentence.

FORE and FOR. The appearance and qualities of the most common objects are transferred to others by imagined similitude. *Face* and *front* (from the Latin *frons*, the forehead,) are supposed to be applicable to inanimate substances, though the words were originally limited to the human frame. It is thus that we

speak of the *front* or *face* of a building, as that portion of its surface which bears the greatest analogy to the *face* of a man. This being once established, we speak of the *back* of a house, and of its *right* and *left wings*. The exposure to which the word *front* is more strictly applied is that in which is situated the PORCH or *entry*. It is there that we are to pass in order to examine its internal structure, in the same manner that we *face* the person with whom we wish to be acquainted. Hence, the place of entry has constituted another name for that side of the building. The Latin *foris* (from the Greek *θύρα, thura* in the Doric *φύρα, phura*,) signifies a door; and the adverb *foras* or *foris* is *out of doors*, equivalent to our word FORTH. The English adjective FORE when applied to a building expresses the *door face*, or front; and of any other object it is that side which is most exposed to view or use. *Fore* is opposed to *back*; *before* to *behind*; and *forward* to *backward*. *Before* is *by the foreside*; and, from being originally a mark of *prior situation*, has acquired an extended signification from metaphor and allusion. To stand *before* one, is to usurp his situation. He was formerly *first* or *foremost*, but is now last; and hence *fore* came to signify *in place of*. In this case it is spelt FOR; and 'to fight *for* another' is to fight *in the place* of another. To do any action *in the place of* or *for* another, especially if that action be accompanied with difficulty or danger, suggests the idea of *favour* or *advantage* to the individual in whose place we stand: *On account of* is therefore a very general use of the word *For*, and is the meaning that it bears when termed a conjunction.

For, as *on account of*, is not an uncommon stretch of figure. When we say 'He did it *for* these reasons,' we mean that these *reasons* went *before* and determined his conduct. This is exactly the same as if we had said 'He did it in *consequence* of these reasons,' CONSEQUENCE, from the Latin *sequor*, I follow, expressing that the action *followed* or was *after* its motive. It is thence that *for* has been considered as synonymous with *cause*. Some Philosophers have asserted that we can have no other idea of *cause* and *effect* than that the one is observed regularly to *follow* the other; and, indeed, the general structure of language appears in their favour. To PRODUCE is merely to bring *for-ward*, from the Latin *pro*, *before*, and *ducere*, to lead. EFFECT, from *ex*, out of, and *factus*, made, is *made out of*, and therefore *after* another. PREMISES (from *præ* and *missus*, sent before,) and *consequences*, have not naturally a necessary connexion. They signify only *things* of which the *one* is *before*, and the *other* *after*, in point of time.

As standing *before* another may be supposed to be an *obstruction* or *hinderance*, *For* also signifies *opposition*, which is a word from a similar source. The French formerly had *fors*, in place of their present *hors*, signifying *without* or *out of doors*, like the Latin *foris*. In this sense they have yet many compounds, some of which we have adopted, as, To FORECLOSE, to shut out, &c. The use of *For* as *against* and *out* is confined to composition. *For* is generally in possession of the derivative meanings, while *fore* and *before* are more particularly indicative of *priority* either in time or place. Both words are the same, but, when two ortho-

graphies are adopted, it is not uncommon to apply one to the more obvious and the other to the consequent meaning. Of this we have an instance in the word *some* or *sum*, already explained, and various examples might be given from other languages. The Dutch *voor* answers equally to our *for* and *fore*, except in composition, where *voor* is used to express *priority* like our *fore*, and *ver* to mark *opposition* like *for*. Thus they have *voorstaan*, (to stand *before*,) to *protect*, or *defend*; and *verbieden*, to *forbid*. We have very few words beginning with *For*, but in the Saxon this prefix was used in all its senses; as, *before*, *opposed to*, *out*, and *because*. We might illustrate our definition of *for* and *fore* by examples, but our present business with these words is only as prefixes. To **FORBID** is to *oppose* what has been bidden; **FORWARD** is in the *direction of before*, and, metaphorically, *impudent*; To **FORBEAR** is to bear *forward*, or to *carry* to a future period what we might now execute. **FOREKNOWLEDGE** is *previous knowledge*; and **FOREHEAD** is the *front* or *fore part* of the head.

ANTI and **ANTE**. In the learned tongues, the different senses in which *fore* is understood are also observed in their prepositions which express priority. The Greek *anti* signifies *instead of*, or *on account of*; and in composition it denotes *opposed to* or *against*; as, **ANTICHRISTIAN**, *against* Christianity; and **ANTICOURTIER**, one who *opposes* the court. The Latin derivative *Ante* denotes *before* in its ordinary application to place and time. As a prefix it has the same meaning. To **ANTEDATE** is to date *before* the time; **ANTEMERIDIAN** is *before* meridian, or mid-day; and,

in a house, a room that leads to another is spelt both ways, ANTECHAMBER and ANTICHAMBER. The *i* in *anti* is occasionally suppressed when preceding a vowel, as ANTAGONIST (from *αγών*, *agon*, Greek, a combat,) one who *opposes*, or fights *against* another.

OB. *Ob* is another Latin preposition having the power of *fore* or *for*, both alone and in its compounds. It begins several English words, and, like some other prefixes, drops the *b*, and, assuming the initial of the word to which it is joined, becomes *oe*, *of*, &c. OBLIGATION, from the Latin *ligare*, to tie, is the action of binding *beforehand*, by a promise or otherwise. OBSTRUCTION, from *structus*, built, is something built *before* one, in the way so as to be a hinderance. Words often vary their signification according to the views in which they are presented.

PRO and PRE. The Greek and Latin *pro*, and the Latin *per* and *præ*, have all a common origin, from *πείρω* TO PIERCE, or pass through. We have already explained the preposition *per*. *Pro* and *præ* (in English *pre*) are equivalent to *for* or *fore*, and differ from *per* as *fore* from *through*. Both express an *entry* or *passage*; but in the one we attend to the circumstance of *entering* or *passing*, and in the other to the *place* or *situation of the entry*. From *pro* we have PORCH, a gate; and PORT, an entry, from the Latin *porta*. The Greek *pro* is used to signify *before* in time or place; *for*, *on account of*, and *in place of*; and *forth* or *out of*. The Latin *pro* was more seldom applied as *before*, but usually as *for*, while *præ* had in general an opposite usage. *Pro* and *præ* were the *for* and *fore* of the Romans. The compounds from these

prepositions are numerous in our language, and are, for the most part, derived from the Latin. To PROCEED, from *cedere*, to depart, is to go *forward*; To PROCURE, from *curare*, to take care of, is to manage or transact *for* another; and To PROFANE, from *fanum*, a temple, is to act *against* things that are sacred. A PRE-ENGAGEMENT is a *fore* engagement; To PREJUDGE is to judge *beforehand*; and To PRESIDE, from *sedere*, to sit, is to sit *before* or have authority *over* others. To PRONOUNCE, from *nuncio*, I tell, is to speak *out*; To PROVOKE, from *vocare*, to call, is to call *forth* or *forward*; and To PRECLUDE, from *cludere*, to close, is to shut *out*.

PRETER, (in Latin *præter*,) is *præ tra*, and has the conjoined meanings of *præ* and *trans*. It is therefore used to signify *before*, but *separate* from, *beside* or *over and above* that to which it is near. It also denotes *opposed to*, arising from the idea that it is *far before*, or *beyond* another. It is found in PRETERNATURAL, *beyond*, or *opposite* to what is natural, and in a few other words.

PUR. The prefix *pur* is the French *pour*, synonymous with *For*. To PURPOSE is to place *for*, or on account of, that is, to intend *for*. PURSUIT, from the French *suiivre*, to follow, is following *for*, or in chase of; and PURLIEUS, from *lieu*, a place, are the *fore* places, environs, or outskirts of any enclosure or other specified situation.

PROTO. The Greek *protos*, (from *πρωτος*, the superlative of *πρῶ*, before,) is *first* or *foremost* in the order of time, or of situation, and, figuratively, chief or *principal*; which latter word is from a similar origin,

the Latin *primus*, first. We have a few Greek derivatives with this prefix, as **PROTOMARTYR**, the first or earliest martyr in a cause; and **PROTOTYPE**, from *πυρος*, a figure, or model, the original, from which any thing is copied, which is also termed an **ARCHE-TYPE**.

ARCH. ARCHE. ARCHY. The Greek *αρχη*, *arche*, is the beginning, or origin, of being, or of action, and, metaphorically, the head, or seat of power. In the latter usage it forms the terminations *arch* and *archy*, a governor and a government: thus, a **MONARCH** is an absolute prince, and **MONARCHY** is the government of a single person; from *μονος*, *monos*; alone. The **ARCHONS** were the chief magistrates of Athens. The adjective **ARCH** signifies *cunning*; and, like the latter, (which was originally knowledge generally,) designates one who uses mental superiority for a bad purpose. We speak of an *arch fellow*, or of an *arch rogue*, meaning a man who would circumvent by his talents. The metaphor is akin to the common figurative use of the verb **TO OVERREACH**. **ARCHNESS** is dexterity in deceit; wit and ingenuity applied to mislead. See **ARCH**, and **VAULT**, in the Dictionary.

Shakspeare writes **ARCH** as a substantive in the sense of a chief or superior; but in this usage the word is now obsolete. The prefix *Arch* always signifies chief, whether in good or in evil. We have **Archbishop**, **Archduke**, **Archfiend**, **Archhypocrite**; and many other similar compounds.

SUB. The Latin *sub* signifies *near*, but *under*. It is *immediately* or *closely underneath*. In its general signification, both alone and in composition, it de-

notes *under* with respect to *place*, and, figuratively, *after* with regard to *time* or *station* in life. When applied to qualities, it expresses their existence in an *inferior* degree. As an English prefix it has the same power as in Latin: SUBALTERN, from the Latin *alter*, another, is one that has an office or situation *under* another. To SUBDIVIDE is to *under* divide, or divide the parts of what has already been divided; SUBACID is *acid* in a small degree, or *nearly* acid; and so of others. In expressing *nearness*, *sub* is employed by a figure common to several of the prepositions, as *con*, *by*, &c. *Sub* is *below*, but no distance is necessary. It may be *at* or *on* the *lower* side, and therefore *nearness* follows by implication. Like *ab*, *dis*, &c. it sometimes drops the *b* and reiterates the following consonant. To SUCCEED, from the Latin *cedere*, is to follow *after*, or to take the place of; and To SUPPLANT is to plant *under*, or to displace.

SUBTER. The Latin *subter*, (probably from *sub* and *trans*,) like *sub*, signifies *beneath*, but not *near*. It is *below* in opposition to *above*,—not *on*, but *separate from*, the *lower* side of the *superior* body. *Subter* begins very few English words. A SUBTERFUGE, from *fugere*, to fly, is an evasion,—some covering of which we avail ourselves to escape *under* its shade. SUBTERFLUENT is flowing *beneath*, as a river *below* a bridge.

UNDER is also employed as a prefix, and is equivalent to the Latin *sub*, *immediately beneath*. *Neath*, though not used except in composition, signifies *the bottom*, as does the Dutch *neden* and the German *niedre*. *Under* is contracted from *on-neder*, and signifies *on the bottom*, or *lower side*. Like *sub* it also

denotes *near to* but *below*, and marks *inferiority* in degree. To UNDERSTAND is to stand *under* or *near*, and consequently to *know* what would otherwise be hidden from view. The Germans express the same idea by the help of the preposition *ver*, for, and *stehen*, to stand; and have *verstehen*, to understand. To UNDERTAKE is to take something upon one; to stand *below* it. To UNDERVALUE is to prize *below* the value; and an UNDERPLOT is a plot *subordinate* to another; secondary and contained *within* the *principal* scheme.

HYPO,—synonymous with *sub* and *under*, is the Greek preposition *ὑπο*, *hypo*, which we have adopted with some words from that language, as HYPOTHESIS, the *thesis* laid *down*, or the basis *over* which any system is erected.

SUPER,—opposite to *sub* and *under*, is the Latin *super*, *above* and *upon*. When applied to *place*, it is more exalted or higher in the same direction; when to *quantity*, it is greater than, something more or *above* that of which we were speaking. Like *sub* it implies contiguity. It is *up-on*, that is, *on* the *upper* side; and, as *subter* implies distance, so, when the Latins supposed a space to intervene, they generally employed *supra*. This, however, was not universally attended to, because that such accuracy of distinction was seldom necessary. The English *upon* and *above* are respectively equivalent to *super* and *supra*; and these also are often used without discrimination. *Supra* does not appear in composition, but we have many words with the prefix *super*. SUPERABUNDANCE is an *over* abundance; To SUPERADD is to add *still*

more ; and SUPERCARGO is one who is placed *over* the cargo and manages the sale.

EPI. *Epi*, among the Greeks, had the same power as the Latin *super* and the English *upon*, though, from the words with which it is connected, it has been variously translated, as, by *at*, *with*, *among*, &c. *Upon* may also have those different significations, according to the general scope of the sentences in which it is found. 'I was *upon* the spot' may be also *at* the spot. 'It is *upon* the hour' denotes that the hour is *near*, or, as we say, *at* hand. The different prepositions, in all languages, may often be used in place of each other, agreeably to the manner in which they are applied ; but their distinguishing characteristics remain invariably the same. With *epi* we have several words, as EPIDEMICAL (from *δημος*, *demos*, the people,) *among* the people, general ; and EPILOGUE, (from *λογος* a *discourse*,) a *speech upon* or *after* something done, as at the end of a theatrical representation. sometimes the *i* is suppressed, as in *epact*, *epod*, &c.

UP and DOWN, have been sufficiently dwelt upon as adverbs and prepositions : they are also prefixes to a few words in the same significations which were formerly given. To UPHOLD is to hold *up*, or to keep from falling ; and DOWNCAST, or cast down, is metaphorically, low-spirited, or bending under the weight of misfortune.

CATA. The Greek *kata*, *kata*, to which the Lexicons give twenty or thirty explanations as a preposition, is more confined in its compounds. This prefix, in the words which we have adopted from that language, usually signifies *down*, but sometimes *against*,

with, or *to*. Doubtless these varied meanings might be analogical to some single source ; but the Greek prepositions form the most difficult part of that tongue, and, fortunately, it will not be expected that we should enter into the investigation. As examples, we have CATARACT, an impetuous waterfall, from *kata*, down, and *πασσω*, I throw down. A CATACHRESIS is a figure (or rather an error) in Rhetoric whereby a word is used which is improper for expressing the thought ; the Greek *καταχρησις* (an abuse) is formed from *kata*, against, and *χρασμαι*, I use.

HYPER. The Greek *ὑπερ*, *over*, *above*, or *beyond*, is found in **HYPERCRITIC**, a critic in excess, and in a few other words.

SUR. The French *sur* is found principally in words derived from that tongue : A **SURCHARGE** is an *overcharge*, or a charge *upon* and *above* one formerly made ; To **SURFEIT**, from *faire*, to make, is to *overdo*, applied chiefly to *overloading* the stomach ; and To **SURMOUNT** is to mount or rise *above* another.

CON. The Latin *con* (varied into *co*, *col*, *com*, and *cor*, according to the initial consonants before which it is prefixed) is an inseparable preposition signifying *junction*, and answers to our *with* and *together*. *Cum* was used separately, and is also Englished by *with*, the root of the Gothic verb *withan*, to join. As an adverb, distinguished by its accentual mark (*cum*), it is equivalent to *when* or *what time*, and was formerly *quum*. **WITH** and **WHEN** are perfectly synonymous if applied to verbs. Two actions happen *together*, *with*, or *at the same time with* one another : one happens *when*, or *at the time*, that the other was transacting. *Con* is a very

general English prefix. A COHEIR is an heir *along with* another, a *joint heir*; To COLLAPSE is to *lapæ* or fall *together*; To COMPRESS is to press *together*; and To CORRESPOND is to *respond* or answer to one another.

SYN. The Greek *syn* is equal to the Latin *con*, of which it is the direct origin, *con* being formerly written *cyn*. As prefixes in our language they are in no degree different, excepting that the compounds are derived respectively from the separate tongues. Before certain consonants *syn* is spelt *syl* or *sym*. SYMPHONY, from *φωνη*, *phone*, a sound, is a concord of musical sounds; and, SYNONYMOUS, from *ονομα*, *onoma*, a name, is having *the same* name or signification.

CONTRA and COUNTER. *Contra* is compounded of *con* and *trans*, and partakes of the meaning of both prepositions. It implies that two things are *together*, but in such a manner as to be placed *opposite to*, or *over against* each other. The word has also the English form of orthography, and is spelt *counter*, which is used both singly and in composition. CONTRADISTINCTION is the distinction of things particularly *compared*; and CONTRADICTION is *opposition* in *diction* or speech. COUNTER is *opposite*; To COUNTERACT is to act *against* or *contrary to*; and To COUNTERBALANCE is to place an equal weight in the *opposite* scale.

CIRCUM. From *circus*, a circle, or ring, was formed the Latin preposition *circum*, about or around. BOUT is a *turn*, and in Scotland a *circuit* of the wheel. CIRCUMSTANCES are things *standing about*, or on every side; and CIRCUMSPECT, from *spectare*, to view, is cautious, as if *looking at every thing around us*. *Circum*,

like *around*, whether alone or compounded, was generally confined to its literal signification, while *circa* was used in all the secondary senses to which *about* is applied. Both are figuratively put for *near* to, either in *time* or in *place*, but it is that sort of *nearness* which cannot be accurately defined; of which we know not whether it be greater or less, whether it precedes or follows: which, as it were, *hovers* *ROUND the centre of attraction*. All the other meanings which have been given to these words may be easily resolved into the primary one of *turning in a circle*.

AMPHI is a Greek preposition equivalent to *circa*, about, but is seldom used as an English prefix. AMPHITHEATRE is a *circular* theatre; and AMPHIBIOUS, from βίος, *bios*, life, is the quality of being able to live by *turns* in the different elements of land and water. The Latin inseparable preposition AMB, and the Saxon *emb*, are derivatives from *amphi*; and the Greek *ampho* and the Latin *ambo*, equivalent to our *both*, are branches of the same stem. It is thence that we have such words as AMBITION, from *ire*, Latin, to go, which, in its primary sense, was merely a *going round* to canvass for votes of office; and AMBIDEXTER, from *dextra*, the right hand, one who is capable of using his *left* hand equally well as his *right*.

PERI. The Greek *peri* also signifies *about*, and figuratively *for* or *concerning*. PERIMETER is a measure *round* a geometrical figure; and a PERIPHRAISIS is a *round-about phrase*, or mode of speaking,—a *circumlocution*. It may here be mentioned that *About*, akin to the French *bout*, an *extremity*, *end*, or *boundary*, is the line that passes close to the *limits* of a body; and is the

bounding line, whether that line be *circular* or not. The Greek *περας*, *peras*, is also a *bound* or *limit*, and from hence may be the preposition *peri*. In this view it differs from *circum* or *circa*. We may say indifferently the CIRCUMFERENCE or the PERIPHERY of a *circle*, both which, from *φερα*, and *fero*, to carry, signify the line *drawn round* the *confines* of the *circle*; but in speaking of a square or triangle, it were proper to say its *periphery* rather than its *circumference*. In this sort of translation from a foreign language, attention must be paid to the original meaning of the term, independent of that by which it is rendered. It seldom happens that we can explain one vocable by another with sufficient precision. A shade of distinction always arises from their different derivations; and though the resemblance be in most cases correct, yet, occasionally, an anomaly will be found to which our supposed synonyme will be applied in vain.

PARA. PAR. The preposition *para* signifies *beside* or *near* to; and as what is *near* may still be considered as *separate from* or at some distance, it also denotes *away from*. The words *ASIDE* and *BESIDE* have occasionally a similar meaning. To *step aside* is to go *away from*, though, as it were, still *near* to; and of a man whose intellects are deranged we say that 'he is *beside* himself.' In both cases we suppose a neighbourhood between the one body and the other; but in one case we attend to their *separation*, and in the other to their *approach*. Similar figures are observable in other languages. The German *nach*, *near*, or *at*, also signifies *after*; and the French *après*, *after*, is from *a* and *près*, *near* to. We have compounds of *para* in both its

senses. PARABLE, (Latin, *parabola*,) from the Greek βαλλω, *ballo*, to throw or put, signifies a bringing together or comparison of things, applied to an allegorical tale; and PARADOX, from δοξα, *an opinion*, is a seemingly extravagant assertion,—what is *beyond* belief.

Para or *near* may be applied to *quality* or *appearance*, in which case it will signify *similarity*. From hence comes the Latin *par*, *equal*, *even*, or *alike*. It marks *likeness* such as may be supposed to subsist between a *pair* matched together. PAR is therefore in composition an *equal*, a *mate*, or a *partner*. PARAMOUR is a partner in *love*, from the French *amour*.

EQUI. The relations of *equality* may be differently formed. The Saxon prefix *efen*, *even*, signified *con*, and also *equal* like our *equi*. *Equi* is from the Latin *æquus*, *equal* or *alike*, formed from the pronouns *ea* and *quis*, *that which* or *the same*. Hence we have EQUI-DISTANT, having *the same* distance, and EQUIVALENT, of *the same* value. Sometimes the *i* is dropped before a vowel, as in EQUANIMITY, from the Latin *animus*, the mind, *evenness* or *equality* of mind.

VICE. The ancient Latin substantive *vix*, change, stead or place, left its other cases to later times; and the ablative *vice*, in place, or instead, has become an English prefix. Thus, a VICEGERENT (Latin *gerens*) is one who governs with delegated authority; and VICE-ROY (French *roy*, a king,) is one who is appointed to rule *in the place* of the king. See VICAR and VICISSITUDE, in the Dictionary.

PSEUDO, from the Greek ψευδα, to deceive, is a prefix signifying pretended, or false. There are few established compounds with this prefix in the Dictionaries;

but its occasional use is frequent, in which cases it is either printed in italics or connected by a hyphen. Thus we have seen a PSEUDO-PROPHET, a false, or pretended prophet; and a PSEUDO-PATRIOT, or mock patriot.

STEP. The relations which are contracted by a second marriage, between the new spouse and the children of the first, produce a sort of *Pseudo-kindred*, which are variously denominated by the several Gothic tribes. The English make use of the prefix *step* for this purpose; the Dutch and Germans write *stief*; and the Swedes have *styf*. "In the Danish collateral language (says Mr. Tooke) the compounds remain uncorrupted; and there they are, with a clear and unforced meaning applicable to all. *Stedfader*, *Stedmoder*, *Stedbroder*, *Stedsöster*, *Stedbarn*, *Stedson*, *Steddotter*, i. e. Vice, Loco, in the place of, INSTEAD of, a father, a mother, a brother, &c."

This is very good Danish etymology, but not so good English; for we are still at a loss to account for the process, or the medium, by which the dental *d* has been transformed into the labial *p*; as in STEPFATHER, STEPMOTHER, &c.

MIS. The Latin *missus*, thrown away, is probably the origin of our verb To MISS, which signifies *to throw wide of the mark*,—to send the arrow away from the point where it should hit. In a consequent sense, when we do not find a thing where we expected it to be, we say we MISS it. A man *Misses* his money when he looks for it after it is gone, and *Misses* his friend when that friend cannot be found at the time he has need of his services. AMISS is *away from the right*

path, and figuratively *criminal*; a meaning which is also given to other words that indicate *irregularity* of course. To go **ASTRAY** is to wander from our road; it is also to do *wrong* or be *vicious*. **ERROR** is from the Latin *errare*, to go out of the way, and signifies also a **MISTAKE** in moral conduct. Human life has, in all ages and nations, been compared to a journey which we may perform well or ill. **CONDUCT** is the guidance of our travels, and **MORALS**, (Latin *mores*,) is synonymous with *ways*. It is in this sense that we use **MIS** as a prefix. **MISCONDUCT** is *wrong* conduct, and **TO MISAPPLY** is to apply improperly. A **HIT** or a **MISS** is striking or missing the mark.

RECT. RECTI. **RIGHT** is the Latin *rectus*, the past participle of *regere*, to govern. The Saxon is *reht*, and *rehtan* is *regere*, to direct or rule; to order and guide the course, or to point out the path that ought to be followed. A **RULER** or **REGULATOR**, (Latin *regula*,) is the person or thing that marks the road which we should tread. **RIGHT** or *rectus* is therefore undeviating. It is also *straight* and *regular* opposed to *crooked* and *perverse*. **WRONG** is an old past participle of the verb *to wring*; and *tort*, its equivalent in French, is from the Latin *tortus*, *crooked*, or *twisted*. *Rect* and *Recti* are prefixes to Latin derivatives. **RECTILINEAR** is straight-lined, and **RECTITUDE** is the same with Righteousness.

ORTHO. HETERO. *Ortho*, Greek *ορθος*, *orthos*, straight, has a similar meaning to *Recti*. **ORTHOGRAPHY**, from *γραφω*, *grapho*, I write, is *accurate* writing, or using proper letters; and **ORTHODOXY**, from *δοξα*, *doxa*, a dogma, denotes *true* belief: while **HETERO-**

doxy, from the Greek *heteros*, another, is false doctrine, because differing from what we consider as *right*.

By an easy transition, *right* and *wrong* are also expressive of *good* and *evil*. The latter, however, are often denoted by other metaphors. "Among most nations *black*, the colour of darkness, has been associated with the ideas of crime or misfortune, and *white* with innocence and happiness. The modern Greeks indifferently use the word *mavros* to signify a *black* or an *unhappy* man. An East Indian who has committed a fault says, with shame, that he is *black*. The BLACK SEA has acquired its name only because of the frequent shipwrecks on its coasts. The Turks attribute ill omens to the colour of black, and view it with repugnance. The Europeans mourn, and array the Ministers of Religion and Justice, who are equally supposed to have renounced pleasure, in *black*." *

BLACK, as we shall afterwards find, is contracted from *be-lack*, a compound of LACK, want; but, in its literal usage, it is confined to express darkness, the *absence* of light, and, consequently, of colour. It is sometimes combined with other words; but, in such cases, it preserves the same meaning as when alone.

MALE. MELAN. ATRA. The prefix *Male*, Latin *malus*, signifies *bad* or *ill*. MALECONTENTS are the discontented members of a community; and a MALEADMINISTRATION is a *bad* administration. The Latin word is from the Greek *μελας*, *melas*, black; a compound of *μη*, *not*, and *ελη*, *the light of the sun*. In a figurative sense *melas* is evil or depraved. The Latin

* Chenier's Account of Morocco.

ater, black, dark, gloomy, has an origin similar to our word *black*: it is the Greek adverb *ατrep*, *ater*, without or wanting. It is thence that we have ATRABILIARIOUS, having a gloomy mind. Atrabilarious is, literally, troubled with *black bile*; and MELANCHOLY, from the Greek, has exactly the same signification. Black bile was supposed by the ancients to form a peculiar temperament. A person who indulges rancorous feelings is said to be BLACKHEARTED.

BENE. This prefix is the Latin adverb *bene*, well, from *bonus*, good. A BENEDICTION, from *dicere*, to speak, is a speaking *well*,—a blessing; and a BENEFactor, from *facio*, I do, is a friend or patron who does *good* offices.

EU is a Latin interjection and a Greek adverb, both equivalent to *bene*; and is prefixed to a few English words of Greek extraction. EULOGY, from *logos*, a speech, is a speaking well of, or in praise; and EUPHONY, (from *phone*,) is an agreeable *sound*.

BE. It is with Be as a prefix that we are now concerned; and, in this situation, it has both the varieties of meaning which (page 179) we have ascribed to *Be* and *By*. They are, indeed, but different views of the same definition; and, on a close inspection, we can scarcely draw the line of distinction. To BEWARE is *to be aware*; BESIDE is *by* the side of; and To BEFRIEND is *to be* the friend of. In the Saxon, almost every verb had its compound with this prefix; and, like the English *to*, as the mark of action, it served, in many cases, merely to state the *existence* of what the verb expressed: To, Too, BE, and BY, have an evident fraternity. It is thus that we are to account for such

verbs as **TO BEDAUB**, **TO BESPRINKLE**, and **TO BESPATTER**, which differ from their primitives, **TO DAUB**, **TO SPRINKLE**, and **TO SPATTER**, only in referring directly to the *object* of the action, while the latter point more immediately to the *means*. Thus, it were better *to besprinkle* the floor with vinegar; and *to sprinkle* vinegar *on* the floor: *be*, in this case signifying upon, is equivalent to *by*.

Es. S. The root *es* of the French *estre*, to be, performs the same part as a prefix to verbs in that language, as *be* and *with* do in the Saxon and English: it is *to be*, *make*, or *become* what the additional word denotes. Thus from *changer*, to change, is formed *eschanger*, to exchange, or to change *by*, or *with* another. *Clair* is light, clear, or shining, and *esclairer* is to enlighten. This prefix has so generally prevailed among the French, and, when speaking of a thing or action, the addition of *to*, *be*, *es*, or any other mark of its *existence*, causes, in many cases, so little alteration in the meaning of the original vocable, that the compound often remains while its root is no more to be found. Comparing *es* with *ex* we find a close resemblance. *Eschanger* is, in English, **TO EXCHANGE**, and *estrange* is synonymous with *extraneous*. May we not then infer that the Latin *ex*, *out*, and *esse*, to be, are the same? To state that a thing *exists*, or *is*, we must serve ourselves with the expressions of place; and, in making such an assertion, we merely say that the thing is *beside*, *with*, *by*, *out*, or in any way *distinct* from other beings.

The prefix *Es* is seen in words that have been adopted from the French, as in the Law term **Es-**

CHEAT, (from the antiquated verb *cheoir*, to fall out, or happen,) which denotes a contingency, in feudal tenures, whereby land sometimes *falls back*, from the order of succession, into the hands of the original lord. But the *Es*, in English derivatives, is more frequently contracted into S: as in SQUADRON from *esquadron* or *escadron*, and STRAIT from *estroit*. This sort of contraction, however, is one of an extensive class, concerning which we shall now speak.

It was in an evil hour that Dr. Wallis promulgated his conjecture that those pairs and triplets of consonants which appear, in the form of prefixes and terminations in certain English words, had, each, an abstract signification, dependent on the letters themselves, without regard to the sounds which they were originally meant to express: that *sw*, for example, imply a *silent agitation*, and *cl* a kind of *adhesion*, or *tenacity*; that *str* intimate *force* and *effort*, and *thr* a *violent degree of motion*, &c.* The hypothesis was followed up by still more adventurous Grammarians, who tortured the letters of the English alphabet to make them speak individual meanings. By an ingenuity of research, similar to what is employed in deciphering the hieroglyphic inscriptions of Egyptian monuments, CP, TB, LM, &c. have been forced to express a metaphysical jargon, which can only tend to throw an air of ridicule over the labours of etymology.

The terminations have already come under our review, and it was then shown that TH, which is affixed to so many substantives, is merely a contraction of the

* See Wallis's "Grammatica Linguae Anglicanae."

definite article *the*, and was, at one time, so written. It is this affix, together with the contracted infinitive terminations, which has collected the consonants at the close of words; and, with respect to the initial conglomerations, we are convinced that they are formed by the coalescence of prepositions which have lost their vowels by a careless pronunciation. We should remember, too, that the English alphabet was adopted from that of a foreign tongue; and that, consequently, many of our double consonants were introduced for the purpose of marking a single sound, which might have been done as well by a single character, *Ch, ck, dg, gh, ps, sh, tch, th, wh*, and, it may be, others which we have overlooked, should, therefore, (if in the same syllable,) each, be considered as a single letter.

BL. BR. When the prefix *Be* is followed by *l* or *r*, there are instances in which the *e* is suppressed, and the *b* is blended with its succeeding consonant. Thus BLACK, from its expressing the *absence* of colour, may probably be a compound of *Be* and *Lack*, or *wanting*: and a derivation of *Night* is almost obvious, which would strengthen the supposition by analogy. It may be thus that *blecan*, in Saxon, has two significations apparently opposite: it is not only TO BLACKEN, but TO BLEACH, or *whiten*. If our observations be just, it denotes neither, but merely *to take away*: and, when applied to colour, might have been either *to make black*, or *white*, according to circumstances: we have now distinguished the two operations by different orthographies. BLEAK mountains are such as *want* vegetation. To BLOCK is the Saxon *belucan*, to shut, or *lock up*. *Brim* and *Rim* are synonymous.

FL. FR.—PL. PR. The letters F and P, being pronounced by the same organs as B, are, also, frequently conjoined with *l* and *r*, by the elision of a vowel. The coalescence is common to all the dialects of the Latin and the Gothic languages ; but the contraction cannot be traced with certainty to that of any known simple word, as *bl* and *br* are to *be*. The analogy, however, is striking, and would tempt an etymologist to conclude that, like *b*, the *f*, and *p*, refer also, in many instances, to particles expressive of existence. Perhaps, in such cases, they differ from *be* merely in consequence of the well-known interchangeable transmutations of the labial letters : the Latin *fio* is to *become*. To LAUD and To APPLAUD have the same original meaning ; and so have their Latin etymons, *laudo* and *plaudo* ; and, could we form the compound to *be-laud*, it would not differ from *plaudere* (see LOUD). To PRAISE is to *be-raise*, in a metaphorical usage, in the same manner as the Latin *extollere*, To EXTOL, is literally to raise, or lift up. The Latin *flectere* and *plectere*, and the Greek *πλαω*, to bend, are similar words both in sound and meaning, and are apparent compounds of *laxo*, to loosen, or relax. The Latin *fractus*, from which we have so many derivatives, is BROKEN ; and To BREAK is to *be-rack*, from To RACK, to stretch, or pull in pieces. Flap, and Lap ; Flexile, and Lax ; Frisk, and Brisk ; Plain, and Lain ; Plat, and Flat, have, respectively, an obvious connexion. A FLOCK of Wool and a Lock of Wool are synonymous. The Scotch Lock is a collection of things of the same kind ; and this also is the general meaning of the English FLOCK, although

it is more particularly affixed to designate collections of animated beings.

When these labial prefixes are followed by a word beginning with a vowel, this vowel combines directly with the initial letter. It is thus that the Greek *πυρ*, *pyro*, the Latin *uro*, and the English *To BURN*, have the same signification; and are all related to *FIRE*.

DR. TR. THR. The dentals, *d*, *t*, and *th*, are, likewise, conjoined with *r*, or *w*, by the elision of a vowel. The contracted particles cannot now be ascertained, but there is no great improbability in the conjecture that they might have been equivalents of *do*, *to*, and *the*, which we have already shown to be mere varieties of one another and specifications of existence. But, be this as it may, we have a regular series of duplicates from the Saxon *d* and the Latin *t*. *To DRAW* and *To DRAG*, for example, are etymologically the same as the *traho* and *tracto*, the root of which is equivalent to the Scotch *RUG*, to pull. A *TRACK-BOAT* is a *Drag-boat*, a boat that is *drawn*, or pulled along, by horses. *To DRILL* is to pierce, mechanically, by a *rolling*, or circular motion; and *To THRILL* is to pierce, metaphorically, by means of some *sharp* sensation, such as is produced by a *THRILLING* or penetrating sound. *To DWINDLE* is *To WANE* or decay; and *To TWINKLE* is to emit a vibratory light, such as is seen in the fixed stars, which we might, figuratively, imagine to be caused by their *WINKING*; as we ourselves perpetually do, by rapidly shutting and opening our eyelids. *To WINK*, is usually an involuntary act; but, when done designedly, it is meant as a private mark of communication, which is not understood by all the persons pre-

sent. "She gave him a WINK which he well understood." WINKER and WINKINGLY are in the dictionaries.

CL. CR.—GL. GN. GR.—KN.—I. Y.—WR.

In etymological investigations, the gutturals, *c* hard, *g* and *k*, may be safely considered as the same letter; and, as prefixes, they are obvious contractions of the Gothic or Greek GA, or GE. The Saxon *ge* was equivalent to *and*, or *with*. In composition, it was, like *be*, a very common verbal prefix, but it is wholly laid aside in modern English; except in those words in which it is combined by a contraction. The old English preserved this prefix, for a time, as a mark of the past participle, in which case it was changed into *y* or *i*. Thus YCLAD, or ICLAD, was substituted for *geclad*, clothed or clad; YCLEPED, or ICLEPED, for *gecleped*, called, or named; YBORE, or IBORE, for *geborn*, born; and so of others. These and a few more of the same form may yet be seen in the Dictionaries; but the whole tribe of such orthographies has been long obsolete. In German, *ge* is prefixed to almost all the past participles, in the same way as the termination *ed* is added to the English. If, as has been conjectured, DID be merely *do-do*, the ED, DO, and TO may be taken as synonymous marks of activity; and those etymologists who refer the usual Latin infinitive termination to the verb *ire*, will, probably, see *ga* or *ge*, in the English verb TO GO. *To Go* is to walk; but it is also to act, generally: the nature of the action being pointed out by the other parts of the sentence, and by the accompanying preposition which refers to the object of its exertion. Thus, we say, 'to go on *with*;' 'to go

through ; ' to go *against*,' &c. In what is now reckoned vulgar language, *to go* is to act generally : ' To Go *it*,' is to DO *it*,—to act, or finish *that* (the *it*) which was intended to be done.

To GLEAM is to shine in a fitful manner. It is the Saxon *gleam* from *leoma*, light. The Scotch have *leam* for gleam. A GLEAM (adjective GLEAMY) is a flash of light shining through darkness. A state *between* light and darkness (as in twilight) is GLOOM. The Scotch TWILIGHT is termed GLOAMING ; which, being of longer duration than in more southern latitudes, and usually an interval of leisure, is, in that country, accompanied with pleasing associations ; whereas, GLOOMY, GLOOMILY, and GLOOMINESS, besides denoting the state of half-darkness, are metaphorically applied to the melancholy forebodings of the mind. To GLUM, or be GLUM, is to be sullen and dull. 'There are a number of words in *gl*, from the same source, of which we shall mention a few. A GLOW is that degree of heat in a person, or thing, which produces a flame colour ; or it may be the flame itself, which the Scotch call a *Low*. GLISTER is LUSTRE, from the Latin, *lustrare*, to purify, or make *clear*. GLEE is a species of *Lay*, or *song*, and, figuratively, mirth. GLEE-FUL, or GLEESOME, is merry ; for the GLEEMEN of former times were minstrels. GLAD, joyful, is the Latin *letus*. To GRAZE, in the sense of shaving the surface, is To RAZE ; and GRUFF is *Rough*, rugged, or unmannerly.

The Latin *nascor*, I am born, was once *gnascor* ; and *natus*, born, was *gnatus*, from the Greek γέννω and γέννωτο ; and *nosco*, I know, was *gnosco*, from γινωσκει.

Besides numerous Latin and Greek derivatives from these and similar sources, we have many kindred words in *kn* which have a Gothic origin. To Ken, to Know, Kindred, Knave, &c. are words of this kind. Knee, Saxon *cneo*, is the Latin *genu*; and Knot is *nodus*.

The identity of *c* and *g* may be pointed out in numerous instances; as, also, the elision of a vowel, in many cases, after the former, as well as after the latter. Clump and Lump; Clog and Log; to Cram and to Ram, are plainly different usages of the same words. To CRUMPLE and To RUMPLE mean, equally, to deface a smooth pliable surface (such as paper, or linen,) by breaking it into folds or creases. To CRUMBLE is also to break into small pieces; but these pieces are supposed to separate from one another and to fall into CRUMBS. RIMPLE and RINKLE are other spellings of Rumple; and, hence, we have WRINKLES (formerly CRINKLES) denoting those furrows which, sooner or later, are ploughed on the fairest face by the hand of time. To CREEP, (Saxon *crýpan*,) to move along in a slow and wormlike manner, as if without legs, is equivalent to the Latin *repo* or *repto*; and hence creeping animals are termed REPTILES. A person who has lost the use of his legs is a CRIPPLE: he CRIPPLES or halts in his walk. CREAM is that portion of milk which rises, in a thick oily scum, on the surface; and which, by a subsequent operation, called CHURNING, is converted into Butter. The Saxon and modern Scotch is REAM. The verb To CREAM and the adjective CREAMY are of general use in the dairy.

The Greek *γλαρος*, *glaros*, is the etymon of the Latin *clarus*, CLEAR and bright; and also of *gloria*, GLORY, which is shining or splendid, in reference to character and fame. Glory has also been applied literally; for we speak of the 'GLORY,' or light which is painted round the head of a saint, issuing from it in rays as if from a star. In old English, To GLORIFY, which is now used in the sense of to worship, was synonymous with To CLARIFY, or to render fluids *clear* or *pure*.

"Fadir the our cometh *clarife* thi sone that thi sone *clarife* thee."—"I have *clarified* thee on the erthe, I have endid the werk that thou hast ghounn me to do, and now fadir *clarife* thou me at thi silf with the *clerenesse* that I hadde at thee bifore the world was maad."

Wiclif's Translation of John, Chap. xvii.

SC. SCR.—SH. SHR.—SL.—SM.—SN.—SP. SPL. SPR.
—SQ.—ST. STR.—SW.

When speaking of the prefix *Es*, we noticed its contraction into *S*; and the same contraction appears to have been made of the preposition *Ex*; for we have Greek and Latin derivatives in which *s* precedes a consonant, obviously in consequence of such a contraction. This combination of *s* with other consonants seems common to all languages. With us, many are derived from the Latin dialects; but many, also, are from the Gothic stem. The contraction of the French *es* has been made, not only by the English, but by the French themselves; and it is curious that the change has been usually formed by the elision of different letters: so that the prefix has been altogether cut off,

between the two nations. The word *estroit*, for example, has become *Strait* in English, and *Etroit* in its native tongue.

S unites with so many different letters, that we shall content ourselves with specifying only two or three examples of each. Its combinations with *c*, *ch*, *h*, and *k*, are interchangeable throughout the several Gothic dialects; but of this we have already said something under the head of "INTERCHANGE OF LETTERS."

TO SCALD, from the Latin *calidus*, hot, is to burn by means of a hot liquid. SHORT (Saxon *sceort*, a past participle of *sciran*, to *shear* or *cut*,) is the German *kurz*, the Danish and Swedish *kort*, and the Latin *curtus*; which latter has been referred, by the Latin etymologists, to a supposed Greek participle, (*κοπρος*, clipped,) from *κείρω*, to clip. Shaft and Haft, when meaning a handle, are synonymous. To Shrink is a varied orthography of to Cringe. To SCRUB is To RUB, so as to cleanse or SCOUR (*excoriate*) the surface, or skin, Latin *corium*. To SCRAPE is the Saxon *screopan*, *radere*; to rub, or *shave off*, what adheres to any substance.

TO SLAY is to Lay, as we say, to *knock down*, and, in a consequent sense, to *Kill*. To FELL, to make *fall*, or beat down, is used in a general sense, as, 'to *fell* a tree,' or 'to *fell* a bullock;' but the Scotch To FELL means to Kill or Slay. SLIME is Lime in its viscous acceptation; and SLIMY is equivalent to the Latin *limosus*. The SLIMINESS, or glutinous skin, of the snail is proverbial. To BLAME is a metaphor from this source: it is to throw dirt, or *Slime* upon a cha-

racter, so as To SULLY it,—to spot, or cover, it with SOIL. BLAMELESS, BLAMELESSLY, and BLAMELESSNESS, refer to such as are spotless, or pure. BLAMEABLE, BLAMEABLY, and BLAMEABLENESS, mean deserving of BLAME. BLAMEFUL, BLAMEWORTHY, and BLAMEWORTHINESS, are not much in use. UNBLAMED, UNBLAMEABLE, UNBLAMEABLY, and UNBLAMEABLENESS, are direct negatives.

To SMEAR is from a similar source with to Blame. It is to cover an object with *mire*, slime, or other tenacious substance; but the word is seldom used except in a literal sense. To SMEAR and To BESMEAR follow the same rule of distinction which we formerly mentioned, when comparing *Sprinkle* and *Besprinkle*. To SMELT and To MELT are of synonymous origin; but the former is the language of the workshop, and spoken only of metals; while the latter is applicable to every thing, whether real or metaphorical, which may be softened by heat, or by the warmth of the heart.

SNOW is the German *Schnee* and the French *neige*; and To SNEEZE is the German *niesen* and the Scotch *to neeze*: evidently connected with *nose*.

To SPEND and To EXPEND (in their primary signification of paying, or paying away, money,) are synonymous, from the Latin *pendere*, to weigh: weighing *out* being the way in which money was paid by the ancient Romans. EXPEDITION, from *pes*, the foot, is equivalent to SPEED. To SPREAD is to *be-spread* or make *broad*: to extend the surface of natural objects, and to make public or spread *abroad* such as are me-

taphorical. SPLASH, PLASH, and LASH, have an evident relationship.

A SQUADRON, (French *esquadron* or *escadron*,) formerly noticed, means a body of men disposed in the form of a *square*, or *cadre*, from the French *quatre*, or *quadre*, four. SQUARE is from *esquarrir*, to make *square* or *quarré*; that is, to form a figure with *four* sides. Hence we sometimes speak of 'a *perfect square*,' denoting that the sides are *equal*; though the equality is oftener presumed, in the same manner that 'to *quarter* a circle' supposes an *equal* division. SQUAD is the diminutive of Squadron.

STILL and TILL have already been shown to be synonyms, which is rendered still more obvious by attending to the effect of the prefix *s*. To STAIN is to *Tinge*, generally; but in metaphorical usage it is usually understood in a bad sense: it is to blot or discolour; to *taint* with disgrace. Strain and Train; Strode and Trode; Swag and Wag; have an evident fraternity. To SWEAT is to be Wet; but only by means of perspiration.

Although, in the whole of the preceding unions of consonants, we have generally found that the elision of a vowel has been made from one or other of the verbal prefixes, we by no means wish to state that such is universally the case. On the contrary, we are aware of many instances in which the elision has taken place in other prepositions or adverbs. Prurient, Latin *pruriens*, for instance, is probably from *perurere*; Knife from the French *canif*; Slaver from *saliva*; and Star from the Greek *aster*. These and many others

must be left for future investigation in our Dictionary.

In addition to what we have mentioned, many common words are employed in composition in the manner of Prefixes, in which they still preserve their ordinary meaning. Of these are Life, Hand, Foot, High, Low, and a multitude of others, as exemplified in *Liferent*, *Handwriting*, *Football*, *Highway*, *Lowbred*, &c. Such compounds, will be easily understood from the meaning of their component parts.

CHAPTER XXIV.

SYNTAX.

OF CONCORD AND GOVERNMENT.—OF SIMPLE SENTENCES.

SYNTAX, derived from the Greek and Latin *syntaxis*, signifies literally a joint arrangement, and designates that division of Grammar which treats of the proper methods of arranging words so as to form sentences or expressions of thought.

Treatises on Syntax are usually divided into two parts:—CONCORD and GOVERNMENT. This division follows the course of the Latin language, in which the Parts of Speech are more obviously connected and dependent on one another than in the English tongue. *Concord* and *Government*, when applied to words, are metaphorical; but as the terms have been introduced into all our Grammars, they could not here be passed over in silence. We shall, therefore, notice a few of the Latin rules, for the purpose of comparing them with what are requisite to be attended to in the writing of English.

CONCORD, according to the best Latin Grammars, is contained in four rules.

RULE 1.—“An adjective agrees with a substantive in gender, number, and case;” as,

Masculine.	<i>Vir bonus,</i>	A good man.
Feminine.	<i>Fœmina casta,</i>	A chaste woman.
Neuter.	<i>Dulce pomum,</i>	A sweet apple.

Every Latin substantive has a fixt gender, either masculine, feminine, or neuter ; and every adjective has three forms, answering to each of those genders. Thus, *bonus* is masculine, *bona* feminine, and *bonum* neuter ; and, in qualifying a substantive, that form of the adjective is to be chosen which agrees with its gender : so *Vir bonus* is a good man ; but *Fœmina bona* would mean a good woman. This agreement often enabled the Romans to distribute their adjectives at places of the sentence distant from the substantives to which they referred, the connexion being traced from their terminations. English adjectives having no gender renders this concord inapplicable to our language ; and in consequence the adjective must be kept, if not close, at all events very near to its substantive.

RULE II.—“ A verb agrees with the nominative before it, in number and person.”

This Rule (which will be afterwards exemplified) is the same in English ; because most of our verbs have forms for the three persons as well as for the singular and plural each ; as may be observed in referring to their conjugation.

RULE III.—“ The relative *qui*, *quæ*, *quod*, agrees with the antecedent in gender and number.”

The application of the English relative pronouns, *who*, *which*, and *that*, is explained at large in pages 73 and 74 ; but the Latin relatives being complete in all their genders and cases, singular as well as plural, are capable of more extended usage, and of being more widely separated from their antecedents.

RULE IV. (that "One substantive agrees with another, signifying the same thing, in case,") is little applicable to the English language; because, except the possessive, our substantives have no cases. It may, however, be exemplified by the circumstance of substantives signifying the same thing, which are placed together without any other mark of connexion. Thus, in the phrase 'The farmer Peter loves the shepherdess Mary,' the farmer and Peter are the same person, as are also the shepherdess and Mary. Substantives so placed are said to be in *APPOSITION*; and one may be considered as if it were put parenthetically: indeed this appears when the phrase is properly punctuated; thus, 'The farmer, Peter, loves the shepherdess, Mary.' The farmer and Peter are either of them the *nominative* to the verb *loves*; and the shepherdess and Mary are both in the *accusative* state, as being beloved. Of the latter, however, the language, having no terminations, takes no visible account. We recognize the *case* of a substantive only by a process of reasoning, or, practically, by substituting the pronouns: 'He (Peter) loved her (Mary).'

With respect to *GOVERNMENT*, the Latin Grammars contain a multitude of Rules, few, or none, of which are of any use to the mere English student. What is meant by the term is, that certain words, or classes of words, render it necessary that certain others shall be in such, or such, a case, or have a fixed termination. Thus, we say, in our Grammars, that a transitive verb *governs* the *accusative*, which, in the pronouns, is written differently from the *nominative*; and that one verb *governs* another in the *infinitive*, because the in-

finitive (being equivalent to a substantive) readily follows another verb: thus, 'He desires *to learn*,' 'He loves *to talk*,' &c. But for farther remarks on *Government* we refer to what was said at pages 239 and 240.

Other resemblances between those languages might be pointed out; but it were useless to carry the comparison farther here. The idioms of the two are naturally distinct, though the long and general study of the Latin has inundated our mother tongue with numerous peculiar inversions, and forms of phraseology that are far removed from genuine English. A style adopted by pedants has infected our universities; and Rules have been added to our Syntax, to account for constructions which ought never to have been written.

OF SIMPLE SENTENCES.

A substantive cannot alone constitute a sentence. It is the mere name of an object of which it recalls the idea; but that idea requires to be connected with some *assertion* concerning it, before it can become the expression of sensation or thought. Words that contain *assertions* are verbs; and, therefore, the conjunction of a substantive and a verb is necessary to form a sentence. 'John stands,' 'John walks,' &c. are examples of the rudiments of sentences, requiring only two words; but even these may be made up of three words, as, 'John *is* standing,' 'John *is* walking,' &c. which contain the substantive verb separated from the action of *standing* or *walking*.

The latter mode of expression, by means of the substantive verb, has been animadverted upon by

Writers on Logic as well as by Grammarians. 'The earth is round' is a phrase, or PROPOSITION, in which, according to the language of the Logicians, the earth is termed the SUBJECT, or that of which something is *predicated*; 'round' is the ATTRIBUTE,—that which is *affirmed* of the subject; and 'is' the COPULA, which unites the subject to its attribute. Again, 'Men of genius *are not* the favourites of fortune.' Here 'men of genius' is the *subject*, and 'the favourites of fortune' is the *attribute*, which is unfortunately connected, or rather disjoined, by the negative *copula* 'are not.' It is only with the substantive verb that we find those three parts of a proposition, in which the third is an attribute of the first. In other verbs, the attribute is contained in the affirmation; for 'Peter loves' is equivalent to 'Peter *is* loving.' If we say 'Peter loves Mary,' Mary is not an attribute of Peter, but the *object* of his love. *Subject, copula, and attribute* are logical, not grammatical, terms. What is called by Logicians the *subject* of a proposition is termed by Grammarians the *nominative*; for the nominative may be defined 'Whatever is or does what the verb expresses.'

Sentences, then, if formed with an intransitive verb, may be comprised in two words, as, 'Dogs bark,' 'Flowers grow,' 'James studies,' &c. but with a transitive verb three words at least are required; because there must be an object (or accusative) on which the action of the verb is to fall, as, 'Peter builds houses,' 'Bees make honey,' &c. In the passive voice, with such phrases as 'John is hated,' 'Houses are built,' &c. we return to the *subject, copula, and attribute*

(nominative, verb, and quality) above mentioned. Intransitive verbs, indeed, are occasionally followed by a substantive denoting the *act* itself, as, 'to run a *race*,' 'to sleep the *sleep* of death,' &c. and such substantives the Latins (who had the same idiom) put in the accusative.

The additional words first wanted, for these short sentences, would be the *articles* *a* (or *an*) and *the*: the former to generalize the individual, and the latter as a definitive. One or other of these is occasionally applied to every substantive; and, thus, one word, if not two, may be added to our scanty phrases: '*A* bricklayer built *the* walls;' '*The* carpenter made *the* roof.' The articles always closely precede their substantives, except an adjective shall intervene; for an adjective is considered as a portion of the substantive: '*An experienced* bricklayer built the walls;' '*The old* carpenter made the roof.'

In the preceding examples, we have given singulars and plurals indiscriminately, without reminding the Reader of the General Rule, that "A verb must agree with its nominative in number and person;" that is, that a plural nominative must be connected with a plural verb, and that the person of the nominative must agree with the person of the verb. These things, we should hope, could not be mistaken, if attention were paid to the *general form* of the Conjugations of Verbs (pages 145 to 155), in which the persons, as well as the numbers, are completely distinguished. For example, when we say '*The house is* painted,' we refer (in the general scheme) to '*it is* painted; because *the house* is single, and spoken of in the *third* person:

but when we say 'The men were painting,' we refer to the third person plural (*they*), because the word *men* is plural. With regard to the different tenses, the nominatives remain unaltered.

A general model of the conjugations (scientifically termed a *Paradigm*) is given in the Grammar of every language; but that of the English presents less variety of termination than is found in almost any other. The three persons plural (*we*, *ye*, and *they*) have their corresponding verbs with the same orthography, while they differ in most other tongues. The third person singular has the same verb, whether the nominative be *he*, *she*, or *it*; but in this we do not differ from the other nations of Europe: the Arabic, we believe, is the only language that gives distinct genders to its verbs.

Two, or more, substantives, conjoined in their state or action, are equivalent to a plural nominative, and therefore require a verb in the plural number. Thus, 'The men have conquered' and 'John and James have conquered' equally require the plural *have*: the two together (joined by the conjunction *and*) make the *they* of the Paradigm. When the two, or more, nominatives are not supposed to affect the verb jointly, but merely to present a choice of individuals, they are usually separated by '*or*,' as a disjunctive, and are referred to by pronouns and verbs in the singular. Thus, 'John *or* James *has* stolen the purse;' that is, one, or other, of them has taken it. Such sentences are generally, and properly, preceded by '*either*;' as, 'Either John or James has stolen the purse.'

When the nominative is *Collective*, or what is term-

ed a *Noun of multitude*, there is a choice between the singular and the plural verb, for the nominative may refer to either. When, however, the writer alludes to the whole body collectively, it is better to use the singular verb; but when he intends to designate them as acting individually, he should take the verb in the plural. Thus, 'The jury *was* inclosed,' alludes to the body as a *whole*; and 'The jury *were* unanimous,' refers to the *individuals*.

In a simple Indicative sentence, the nominative generally goes before the verb, unless in cases where, from poetical licence, or peculiar motives, the writer chooses to make an inversion; but it is otherwise with an Interrogation or a command, for in those moods the verb usually precedes its nominative. Thus we say, 'John is married,' and 'He loves Mary,' when announcing the facts; but in the Interrogative mood we say, 'Is John married?' and 'Loves he (or does he love) Mary?' The Imperative has the same form of arrangement: 'Go thou and do likewise!'

In a simple sentence the verb *to be* may have a nominative both before and after, so that the substantives might be reversed. It is, in fact, an assertion that they are equivalent. Thus, 'A negro *was* the captain,' might be written 'The captain *was* a negro;' and we say 'John *is* he,' not 'John *is* him,' and 'It *is* I,' not 'It *is* me.' In the case of a transitive verb, the following substantive, being that on which the action of the verb falls, is in a different state from the preceding,—it is in the *accusative*; and, though the substantive does not on that account vary its orthography, the terms of the sentence could not with pro-

priety be reversed. We may be right in saying that 'John *struck* James;' but it does not necessarily follow that 'James *struck* John.' The accusative case is best exemplified by means of the pronouns, as has already been done at pages 63 and 64.

We formerly mentioned that the Infinitives of verbs have the characteristics of substantives; like the latter, they may be the nominatives, or the accusatives, to verbs, and may have adjectives agreeing with them in either state; thus, '*To labour* produces weariness,' and 'Boys love *to play*.' Such infinitives are often despoiled of their verbal prefixes, and become ordinary substantives, as (in the foregoing examples) 'Labour produces weariness,' and 'Boys love play.' This happens only when the substantive and verb have the same orthography, which is not the case in the similar phrases '*To grieve* shows weakness,' and 'Men fear *to die*.' Those infinitives, however, may also be transformed into substantives, as, '*Grief* shows weakness,' and 'Men fear *death*.'

The examples last given prove the necessity of adjectives, or other definitives, to render them accurate; for *grief* does not always show *weakness*,—on the contrary, it would, in some cases, be unnatural not to grieve: neither do *all* men fear *death*. It were better, therefore, to say 'Immoderate grief shows weakness,' and 'Timid men fear death.' Our simple sentences thus begin to be extended beyond three naked words, being clothed with adjectives, or other qualifiers. Every substantive does not require to be qualified, for its qualities may be universally known; but every adjective must refer to some substantive, expressed

or understood; because no quality can be conceived without a *substratum*, to which it shall belong. For further remarks concerning Adjectives, see particularly, page 168.

Genitives (or *Possessives*, as they are called in English Grammars) being qualifiers, are of the nature of adjectives: as formerly mentioned, they are of two forms. One is a real case of the substantive terminating in 's, which has its apostrophe to distinguish it from the plural; and the other is preceded by the preposition *of*: 'God's glory' and 'The glory *of* God' are examples of both forms. It is to be observed that, in the first form, the genitive is usually placed before the substantive which it qualifies; and, in the second, after: it is 'God's glory,' or 'The glory *of* God,' — 'His glory,' or 'The glory *of* him.' In the language of *government*, the preposition *of*, here, seems to govern the dative, — it is a *glory* proceeding *from* (or *off*) him. This would differ from the ordinary grammatical *Rule*, "that one substantive *governs* another in the genitive." Moreover, the English possessive, as marked by 's, does not include all the usages of the Latin genitive. See pages 58 to 65.

In a simple Indicative sentence, the negative adverb (not) usually follows the verb if intransitive, as, 'He sleeps *not*;' but, if the verb be transitive, the *not* may either follow it immediately, or after the accusative; as, 'He loves *not* her,' or 'He loves her *not*.' In the former case, however, the idea might be suggested (placing the emphasis on *her*), that he loves some one else. In the Interrogative mood, we may either write 'Loves he *not* her?' or 'Loves he her

not?' with the same doubt as to the former arrangement. In the compounded tenses, the negative is placed after the auxiliary; as, 'He does *not* love her,' 'Does he *not* love her?' &c. and we have thereby a choice of arranging the sentences according to our taste: the sense is equally preserved, though the harmony may be different. 'Does *not he* love her?' might be answered by 'not *he*, but John does;' for the proper arrangement is often much dependent upon the naturally emphatic word of the sentence, when fluently pronounced.

Adjectives and Adverbs are similar parts of speech. Both are qualifiers (for in some cases they qualify each other), the one being related to substantives as the other is to verbs; though many words are applied indifferently to either. Having no terminations to serve as means of reference, each must be kept near to the substantive, or verb, to which it belongs. Even with this necessary closeness of connexion, however, there is room for slight changes of position which have customary effects upon the ideas, so as to produce shades of distinction in individual cases, and thus render any general rules for arrangement always futile and often false. The habit of reading the most acknowledged classical authors is the only safe cure for that stiffness of style, which is, generally, the consequence of strictly adhering to the formal trammels of School-English.

"Adjectives are used to modify the action of verbs, and to express the qualities of things in connexion with the action by which they are produced." This is Dr. Webster's 18th Rule of Syntax, in the Gram-

mar prefixed to his English Dictionary ; and his Examples illustrate an idiom which, though common, has not, as far as we have observed, been particularly pointed out by any preceding Grammarian :

“ Let us write *slow* and *exact*.

GUTHRIE'S *Quintilian*.

“ We might, perhaps, substitute *slowly* for *slow*, as describing only the manner of writing ; but *exactly* cannot be substituted for *exact*, for this word is intended to denote the *effect* of writing, in the correctness of what is written. The adjective expresses the idea with a happy precision and brevity.”

The following are a few of the Doctor's numerous Examples :

“ There is an apple described in Bradley's work, which is said to have one side of it a *sweet* fruit, which boils *soft*, and the other side a *sour* fruit, which boils *hard*.” DARWIN, *Phytol*.

“ Drink *deep*, or taste not the Pierian spring.”

POPE.

“ Heaven opened *wide* her ever-during gates.”

MILTON.

“ When the vowel of the preceding syllable is pronounced *short*.”—MURRAY'S *Grammar*.

“ Here grass is cut *close* and gravel rolled *smooth*.

BOSWELL'S *Johnson*.

“ Authors,” continues the Doctor, “misguided by Latin rules, and conceiving that every word which is used to qualify a verb must be an *adverb*, have pronounced many of the passages here recited, and similar ones, to be incorrect, and in such as are too well established to bear censure, they call the adjective an *adverb*. Were it not for this influence in early education,

which impresses a notion that all languages must be formed with the like idioms, we should never have received an idea that the same word may not modify a noun, an adjective, and a verb. So far are the words here used from being adverbs, that they cannot be changed into adverbs, without impairing the beauty, weakening the force, or destroying the meaning of the passages."

Of Participles as verbal adjectives, gerunds, &c. we have already spoken at pages 96 and 165. They are proteus words, for, without any change in orthography, they become nouns, verbs, or ordinary adjectives, according to the manner of their application; varying their syntax with the character which they assume. It is therefore that their construction is often given in the Grammars under different and apparently contradictory rules: as,

"Participles belong to nouns, or pronouns, expressed or understood."—Here they are adjectives.

"Participles have the same government as their verbs."—Then they are either verbs, or portions of compound verbs, generally united with the substantive verb *to be*.

"Participles are often used for nouns, and also govern the possessive case."—In this usage, they are real substantives.

English substantives having no mark of case except the possessive, especial care must be taken in their arrangement, when two or more such words occur in the same sentence, in order that their several states may be clearly distinguished. On this subject gene-

rally we have already treated, at some length, in chapters VIII. and IX.; and on the Dative particularly at pages 67 and 68. The substantives in a sentence may be compared to the actors in a scene: each has its peculiar part to play. The terminations were the dresses that distinguished the Roman performers, while the modern English can only be known from the places which they severally occupy on the stage; but even of the former the wardrobe was incomplete, different characters being often forced to appear in the same costume.

When we say 'John struck James,' the substantive *John* is the nominative, and *James* the accusative to the verb *struck*; and this we know merely from their arrangement. In the phrase 'John built a house' we recognize John as the nominative to the verb *built*, not only from the arrangement, but also from the absurdity of the supposition that the word *house* (the other substantive) could be the agent. Nevertheless, to reverse the sentence, as the Latins could have done by means of their cases, would be inconsistent with the practice of our language: we should have to put it in the passive voice, ('A house was built by John,') in which the house is the nominative and John is the ablative.

'John's father built a house' changes John into the possessive case, and makes his father the nominative. 'John's father built James a house' introduces James as the *dative*, being he *for* whom the house was built: according to the application given at pages 67 and 68. 'The father of John built a house for James' is the

same sentence in a less contracted form; and 'The father of John built a house for James with *bricks*' includes the *ablative*.

In the language of the modern Grammars, the unchanging substantives *House*, *James*, and *Bricks*, which we have termed *Accusative*, *Dative*, and *Ablative*, are said to be in the *Objective* case; the first being *governed* by the transitive verb *to build*, and the other two by the prepositions *for* and *with*; according to their two General Rules, that 'Transitive verbs and prepositions govern the *Objective*.' We repeat what we formerly said (pages 239 and 240), that the term *Governement* is not real, but figurative. Prepositions mark a state, but do not govern it. They may be considered as portions of the words which they precede, in the same way as the terminations of the Latin. What that language so distinguished into *Datives*, *Accusatives*, and *Ablatives*, are all included, in the English Grammars, under the general name of *Objectives*; and it is only in the pronouns that this comprehensive case is at all visible. To be sure, as far as terminations are concerned, they form only a single case, even among the pronouns; but we judge it well to accustom the student to distinguish the relations that the several substantives bear to one another in the sentence, which may be effected, in some degree, though not completely, by comparing them with the *few cases* of the Latin tongue: there are languages that have double the number. Our four substantives may therefore stand thus:

The Father	| of John	| built	| a House	| for James	| with Bricks.
<i>Nomin.</i>	| <i>Genitive</i>	| <i>Verb</i>	| <i>Accus.</i>	| <i>Dative.</i>	| <i>Ablative.</i>

In the preceding example, the several substantives may be clothed with adjectives and synonymous appellations; the verb, too, may have its adverbs; and, notwithstanding those additions, the whole will continue to be a *simple* sentence; because it will still only include a single verb, or assertion. It may be thus expanded:

A rich old Gentleman,	the FATHER	|	of farmer JOHN,
	<i>Nominative</i>		<i>Genitive,</i>
lately BUILT	|	a very commodious HOUSE	|
<i>Verb</i>		<i>Accusative</i>	<i>Dative</i>
for his second son JAMES			
with excellent BRICKS and beautiful Stone-facings,			
<i>Ablative.</i>			

The words here prefixed to the primary substantives and verb are merely explanatory, or illustrative, and are, each, obviously applicable to the particular division under which they are severally arranged. The names of the cases are taken from the denominations of the Latin Grammars; and, though not exactly coincident with English *relations*, may serve to show that there is a sufficiently distinct situation which each substantive is employed to fill. In a Latin sentence, the adjectives are often widely separated from the substantives, and the nominatives from the verbs to which they belong,—being recognized by kindred and corresponding terminations that are wanting in our tongue; and the collecting the words of a Latin sentence, so as they may follow in that order which we are accustomed to account the natural succession of ideas, is termed *Parsing*: the participle of the verb *To Parse*, meaning to *part* or *separate*. An analogous course is pursued in the schools for teaching English, though here we have little or nothing to do with *Con-*

cord and *Government* (the war-cries of the classic tongues), the relation of the different parts being, in most cases, sufficiently pointed out by their proximity.

In parsing the example given above, the pupil would probably be taught to proceed in the following manner:

A, the indefinite article; *rich* and *old*, adjectives, qualities of the substantive Gentleman; *Gentleman* and *Father*, equally the nominative of the verb, by the rule that "Substantives signifying the same thing agree in case;" *the* is the definite article, specifying that *he* (the old Gentleman) is the Father of farmer John; *of*, a preposition marking *John* to be in the possessive case; *Farmer*, a substantive agreeing with John in the possessive case, and qualifying him adjectively; *late*ly, an adverb qualifying the word *built*, which is the third person singular of the transitive verb *to build*; *a*, the indefinite article; *very*, an adverb qualifying the adjective *commodious*, which is itself a quality of *House*, a substantive in the *objective* case, governed by the transitive verb *to build*; *for*, a preposition; *his*, an adjective pronoun, and *second*, an adjective, qualifying the substantive *son*; *son*, agreeing with *James* by the above-mentioned rule, because signifying the same person, and both being substantives in the objective case, governed by the preposition *for*; *with*, a preposition; *excellent*, an adjective qualifying the substantive *Bricks*, which is governed by the preposition *with*; *and*, a conjunction; *beautiful*, an adjective qualifying the compound substantive *stone-facings*, which is in the same case (the objective) as the preceding substantive, *Bricks*, according to the rule that "Conjunctions unite like cases."

Always keeping in mind the usually misapplied meaning of the term Government, and that the *Objective* includes several cases, the preceding may be taken as a proper analysis of the sentence; but, if ever our opinion shall have any influence, we would recommend the substitution of *Indicated* for *Governed*, as being less liable to misapprehension.

CHAPTER XXV.

SYNTAX *continued*.

OF ELLIPSES.—OF COMPOUND SENTENCES.

ANOTHER state of the substantive, often marked in other languages by a distinctive termination, is the Vocative; which we noticed, when speaking of the Latin cases, at pages 58 and 59. It is the situation of a personal (or personified) substantive, when addressed, or called upon, for some purpose in the mind of the speaker. This case might have been exemplified by prefixing, to the sentence that was *parsed* at the close of the preceding chapter, an address to *William*, informing him of the kindness conferred upon his cousin *James*: 'WILLIAM! the rich old gentleman,' &c. This addition, however, would have taken it out of the class of simple sentences, to which we then restricted our remarks; for William is quite disconnected either with the verb *To build*, or its nominative, and must receive his information from the relator of the account, through the medium of another verb: he is requested to listen, or *to hear*, by a verb (in the Imperative, Optative, or other mood *) which is *understood*, though not expressed in the sentence.

* See pages 142 and 143.

The grammatical figure by which certain words of a sentence are suppressed, as being supposed to be easily supplied by the reader, is termed ELLIPSIS, from a Greek verb signifying *to leave out*. Thus the phrase 'I shall go home' is equivalent to 'I shall go *to my* home;' and 'Ah me!' 'Wo is me!' &c. require the insertion of *to* before the pronoun. Ellipses serve materially to abridge language, by cutting off what would often, if expressed, be useless tautology; but, on the other hand, the mutual connexion of the several parts of a sentence with each other can only, in many cases, be made apparent by actually supplying those deficiencies. Expressions that, at first sight, appear simple, as possessing only a single verb, will sometimes turn out, on analysis, to be compound, by requiring another verb in order to complete the thought. A verb in the Imperative is often used without its nominative, as 'Go!' 'Run!' 'Stop!' &c.

The requisites of a simple sentence are that, besides the nominative (singular or plural) of the verb, it shall contain no other substantive whose state is not indicated by some other word, either expressed, or so well *understood* as to be readily inserted on making the analysis. The accusative (properly so called) follows upon the transitive verb; the possessive may have its terminating 's; and every other case ought to be preceded by a preposition showing in what relation it stands to the other parts of the picture.* Each of the substantives thus particularized may have one or more other substantives "agreeing with it in case;"

* See pages 238—240.

but those are merely *cognomens*, like the *aliases* of the Old Bailey, or the *titles* of a Spanish grandee.

Examples of Ellipses are readily found among comparative sentences, in which one thing is said to be equal to, or greater or less *than* another, in respect to some property held in common. The relation of equality, denoted by *as*, was exemplified at page 80. 'John is *as* brave *as* James' presents us with a sentence which has two separate nominatives (John and James), and only one verb, *is*. That *James* is in the nominative may be shown by changing the noun into a pronoun, when we should say, according to the *unvaried* custom, 'John is as brave as he.' This second nominative, then, requires to be associated with another verb, which, *as the two substantives are exactly in the same situation*, can only be a repetition of *is*; making 'John is as brave as James [*is*].' The sentence 'John is as brave as James' is therefore elliptical, requiring an additional *is* for its completion. Again, 'John ran as fast as James' is also incomplete until another *ran* shall be supplied, making 'John *ran* as fast as James [*ran*].

Comparisons of more, or less, are usually made by *than*, as explained at page 197. Thus, we say, 'John is braver *than* James,' or 'John is less brave *than* James;' 'John walks faster *than* James,' or 'John walks slower *than* James.' The two substantives, John and James, are not in the same situation; and the question is, whether or not *James* should be considered as a nominative to a verb that is understood, or as in one or other of the oblique states, and indicated by the word *than*. On the former supposition (which is

that adopted by almost all the Grammars) the sentences are elliptical and may be completed thus: 'John is braver *than* James [is],' or 'John is less brave *than* James [is]'; — 'John walks faster *than* James [walks],' or 'John walks slower *than* James [walks].' In the other point of view, the sentences as first expressed are complete, and the particle *than* assumes a prepositive usage, in a similar manner as the words *before*, *behind*, and *after*, which we noticed at pages 179 and 240: with its old orthography (*then*) it would continue invariably an adverb. The particle *than* often peculiarly distinguishes the substantive which it precedes: why, on such occasions, should it not be allowed to mark a case?

While the terms of the comparison are confined to substantives, the different views which we have taken of the word *than* will seldom attract notice. The majority of readers seek not to penetrate within the surface, and the schoolboy will, without inquiry, continue to parse as his teacher shall direct; but, in the event of a pronoun's taking the place of the second substantive, the distinction between the two views presents a striking contrast. 'John is braver *than* *him*' and 'John walks faster *than* *him*' are complete sentences, if we allow *than* to mark an objective case; while 'John is braver *than* *he*,' and 'John walks faster *than* *he*,' require additional verbs (the first, *is*, and the second, *does* or *walks*) before the sentences are completed. Such sentences as 'She loved him more *than* me' (which when completed becomes 'She loved him more than [she loved] me') are of a different kind: another person is introduced as the nominative.

It is plain that either of the two preceding contrasted arrangements would equally well express the idea of the writer ; but that of giving to *than* a prepositive usage has been so strenuously objected to for half a century past, that, perhaps, it were now better to follow the modern practice. "That *than* is an adverb, and that adverbs have no government," have been reiterated in every successive Grammar since that of Lowth ; forgetting that one word has no inherent compulsive power over another ; that *cases* are merely dependent on the states in which the object appears to the mind ; and that *than*, like *before* and *after*, might have performed the double duty of an adverb and a preposition had custom so willed it. *For* is a conjunction as well as a preposition, and we have seen (pages 233 and 234) that *But* had at one time the same double capacity. It is habit alone which makes us feel a sort of necessity that *after, from, to, &c.* should be followed by an objective pronoun, and hesitate with respect to *than*. Comparative adjectives of Latin derivation are always so followed, being conjoined with *to* ; as, 'inferior to *him*,' 'superior to *him*,' &c. ; and in the corresponding sentences of that language, the second substantive or pronoun is not unfrequently put in the ablative ; as, '*me sapientior es*,' 'thou art wiser than me.'

Further, we apprehend that the following expressions have, all, the same meaning, and are equally good English :

In rank he is superior to me.

In rank he is superior to what I am.

In rank he is higher than me.

In rank he is higher than I am.

His rank is superior to mine.

His rank is superior to my rank.

His rank is higher than mine.

His rank is higher than my rank is.

The double possessive *mine* constitutes a sort of *terminus*, like an oblique case, precluding the necessity of any further addition.

Even those Grammarians who exclaim loudest against admitting *than* into the list of prepositions, are obliged to grant its prepositive effect when it precedes a relative pronoun ; thus :

“ Alfred, *than whom* a greater king never reigned, deserves to be held up as a model to all future sovereigns.”

And, in *Paradise Lost* :

“ Which when Beelzebub perceived, *than whom*,
Satan except, none higher sat, with grave
Aspect he rose,” &c.

None of the Grammarians have ventured to propose emendations to these passages ; but they usually add “ that the phrase ‘*than whom*’ is avoided by the best modern writers.” We should, on the contrary, recommend the perusal of the whole paragraph from which we have made the latter extract,—not for the purpose of avoiding the phraseology, but of admiring its construction. Simple sentences, containing merely two personal substantives, so contrasted as to present a choice of cases by means of their pronouns, do not often occur ; and when they do, we should chuse that form of expression which would present the slightest chance of ambiguity : but, in any event, with all due

respect for Dr. Lowth and his followers, we are not prepared to stigmatize, as ungrammatical, idioms that have been sanctioned by Hobbes, Milton, and Bentley; by Addison, Atterbury, and Swift; by Bolingbroke, Prior, and Congreve; and, more recently, by Goldsmith, Smollet, and Priestley.

When the qualification of a substantive, instead of being contained in a simple adjective, requires to be enumerated in a phrase of several words, these usually follow the substantive without any other mark of connexion. Thus we say, 'The city was surrounded by a WALL *twenty feet high and six feet thick, with a MOAT twelve feet wide and ten feet deep*;' the words *which was* being wanted after WALL, and also after MOAT, to complete the sentence by connecting its parts. In the same idiom, we speak of a 'LINE [being] *fifty feet long*;' or of 'a Room [measuring] *twenty feet in length and twelve feet in breadth*.' Epithets, which may be as numerous as we please, are often arranged in a similar manner; and in so far their construction differs from that of necessary adjectives. The epithets of Homer are characterized by Pope as "short descriptions."

As a number of words in combination may thus become an *adjective*, so a clause may constitute an *adverb*. 'Apprentices are usually bound *seven years to learn their several trades*;' and 'the husband engages, at his marriage, to love and cherish his wife *all the days of their mutual lives*,' are examples which, by the insertion of the word *during* before the adverbial clauses, would be no longer Elliptical.

When two or more substantives are the subject to a

plural verb, a plural pronoun is understood as the combined nominative; in supplying which we are accustomed to observe the Latin rule:—*Prima persona dignior est quàm secunda, et secunda quàm tertiâ*,—‘The first person is more worthy than the second, and the second than the third.’ Accordingly, if *any* one of the series is in the first person, the Ellipsis is to be supplied by WE; if there is no one in the first person and there is one in the second, the pronoun to be supplied is YOU or YE; and if *both, or all*, are in the third person, (and *then* only,) THEY is the word which is understood: Thus,

‘I, thou, and John [WE] *are*, &c.’

‘Thou and He [YOU or YE] *are*, &c.’

‘He and She and John [THEY] *are*, &c.’

In such sentences the Ellipses, thus understood, fix the persons of the relative pronouns that may follow.

We have said (page 319) that two or more nominatives, separated by *or* as a disjunctive, are referred to by pronouns and verbs in the singular. The author of a recently published Grammar has, however, taken an opposite view of the subject in the following note:

It is an error to say, as is commonly done, that when different subjects are disjoined by a conjunction, they are always followed by a verb in the singular; for the predicate may be applied to the different subjects, and therefore may contain a plural verb. Thus we usually say ‘Neither you nor I *are* in fault’—not ‘*is* or *am* in fault.’ The Latin idiom is the same, ‘*Id neque ego, neque tu, fecimus.*’

Manual of English Grammar; 2d Edit. p. 137.

The conveniency of compressing two assertions into

one, when the same verb will apply to either of the nominatives, and the indolent habit of copying phrases without attending to the words of which they are composed, have led to the violation of some of the most acknowledged rules of grammar. In the example 'Neither you nor I *are* in fault,' the verb *are* is applicable to the *you*, but not to the *I*, though the two pronouns are allowed to be *disjoined*: had the second person been written *thou*, it would not have answered to either. The writer of the phrase had got into a dilemma, and there was no escape without breaking through the arrangement. 'You *are* not in fault, neither *am* I,' or some similar change which might best agree with the context, would have saved the head of Priscian. 'Either I, or thou, or he *are* in fault,' presents a still more incongruous use of the plural verb. The solution proposed in the preceding quotation is ingenious, but not satisfactory:—it introduces (to use an Irishism) a new idiom into the language. Even were the practice of the Romans any guide to an English writer, the condensed extract from Terence would be no authority. *Neve*, or *neu*, is the proper synonyme of *neither*: *neque* is not a *disjunctive*, but a *copulative* conjunction.

OF COMPOUND SENTENCES.

We mean by a compound sentence that which contains two or more independent verbs. Whatever may be the combined number of its nominatives, or accusatives, if it contains only a single verb we still call it a simple sentence. Thus, 'John *built* a house,' and 'John *has begun to build* a house,' are equally simple sentences; because the four words, *has begun*

to build, constitute only a single assertion ; *to build* being the sole independent verb. On the other hand, ' John *built* and *furnished* a house,' though it has only one nominative and one accusative, is a compound sentence, on account of its containing two separable sentences ; ' John *built* a house,' and ' John *furnished* a house.' In another form, by supplying certain ellipses, we might say that ' John built *a* house, and [he] furnished [that] house.' The pronouns thus supplied are relatives, *he* referring to John, and *that* to the house first mentioned. In every form of these two assertions they are linked together by the word *and*, according to the rule that " Conjunctions not only join words but sentences : " the usual addition, that " they couple like cases and moods," which is a translation from the Latin Grammars, is not necessary in English.

Although a compound sentence is in fact made up of two or more simple ones, yet the sentiment that it is intended to express ought to be *single*. The necessary ideas of which it is composed must not be such as to stand alone, but must be relative to the whole ; and, hence, we speak of its *construction*, thereby comparing it to a building, the parts of which ought to be so indented and cemented into one another as to render it impossible to tear them asunder, without subjecting the whole fabric to destruction.

It is here that attention to the Relative Pronouns is particularly requisite. The repetition of the same nominative to a subsequent verb would often dissolve the sentence ; and when, to prevent this, we are thus

obliged to employ the pronouns, the slightest discrepancy, in number or in person, between the relatives and their antecedents, either expresses a meaning different from what was intended, or throws the whole into confusion. Concerning Relatives we treated generally at pages 72 and 73, and a reference to what was then said will save us some trouble in what we have now to advance. It is from the use of those pronouns alone that a mere English scholar can form any conception of the construction of the classic tongues: without them no verb could be detached from its nominative, nor any transitive verb from its accusative; and *Inversion*, which contributes so much to the beauty of prose, and is the chief ornament of poetical diction, would be lost.

By means of a Relative one or more assertions (which might be formed into separate sentences) are often contained within another with which it has a natural connexion. Such included sentences are termed *clauses*, being, as it were, inclosed. Thus, 'John, who loves you, is a rich man,' (in which 'who loves you' is a clause; *who*, the Relative, is the nominative to *loves*; and John, the Antecedent, is the nominative to the verb *is*) might be written, 'John *is* a rich man,' and 'John *loves* you.' If we say 'John, whom you *love*, is a rich man,' the Relative *whom* is an accusative to the verb *love*, of which the nominative is *you* (the person addressed), and the Antecedent is *John*. This, too, might be formed into two assertions: 'John *is* a rich man;' 'you *love* John.' Again, 'She, *who* loves you and *whom* you are going to marry, is a very fine girl,' contains three verbs, and consequently might have been written in

three separate assertions. It may be thus analyzed : *She* is a personal pronoun, referring to a female whose name is not given, and is also the nominative to the verb *is*,—‘ *She* is a very fine girl ;’ *who* is a Relative to the Antecedent *she*, and is also the nominative of the verb *loves* ; *you* is an accusative to *loves*, and refers to the person addressed ; *and* is a conjunction connecting the two assertions (‘ *she* loves you ’ and ‘ you are going to marry her :’) *whom* is another Relative to the Antecedent *she*, and in the accusative, as indicated by the transitive verb *to marry*, which is in the infinitive, as following the verb *are going* with its nominative *you* ; *is*, the substantive verb, having its nominative *she* ; ‘ *a very fine girl*,’ a substantive with its compound adjective in the nominative, according to the Rule, page 320, that “ the substantive verb may have a nominative both before and after it ;” in fact, *she* and the *girl* are the same person, and we might either say ‘ *she is* the girl,’ or ‘ the girl *is* she.’

We noticed, at page 170, that adjectives may be constituted of several words ; and, on the other hand, a clause, or even a whole sentence, may be considered as a substantive, and may have adjectives or participles to qualify it. It may also be the nominative, or accusative, to a verb ; be referred to by the neutral relatives *that* and *which* ; and have its states pointed out by prepositions. Such a clause, or sentence, embodies some leading idea ; and, were it found of very frequent occurrence, it would receive a general name, and become a recognized substantive. ‘ *The capture of merchant vessels, without the authority of a government*, is accounted a crime by the law of nations.” The

portion of the foregoing sentence which is printed in italics is the nominative of the verb *is*: it may have been long so written before it received the name of *PIRACY*. ‘He married *a second wife while his first was living* :’ that is, ‘He committed *BIGAMY*.’

We have now arrived, not only at the limit originally assigned to the present work, but at the termination of Grammar properly so called. The principles of the English language, to be sure, are not yet exhausted; but what should follow belongs more properly to the Art of Composition, which would, of itself, require a volume as large as this now offered to the public.

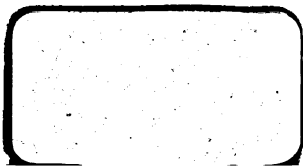
THE END.

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the same time, the *Journal* was not a journal in the traditional sense of the word.

It was a journal in the sense that it was a record of the day-to-day activities of the expedition, and it was a journal in the sense that it was a record of the thoughts and feelings of the expedition members.

It was a journal in the sense that it was a record of the events of the expedition, and it was a journal in the sense that it was a record of the experiences of the expedition members.

It was a journal in the sense that it was a record of the progress of the expedition, and it was a journal in the sense that it was a record of the achievements of the expedition members.

It was a journal in the sense that it was a record of the difficulties of the expedition, and it was a journal in the sense that it was a record of the struggles of the expedition members.

It was a journal in the sense that it was a record of the triumphs of the expedition, and it was a journal in the sense that it was a record of the successes of the expedition members.

It was a journal in the sense that it was a record of the failures of the expedition, and it was a journal in the sense that it was a record of the setbacks of the expedition members.

It was a journal in the sense that it was a record of the lessons of the expedition, and it was a journal in the sense that it was a record of the wisdom of the expedition members.

It was a journal in the sense that it was a record of the hopes of the expedition, and it was a journal in the sense that it was a record of the dreams of the expedition members.

It was a journal in the sense that it was a record of the fears of the expedition, and it was a journal in the sense that it was a record of the anxieties of the expedition members.

It was a journal in the sense that it was a record of the joys of the expedition, and it was a journal in the sense that it was a record of the pleasures of the expedition members.

It was a journal in the sense that it was a record of the sorrows of the expedition, and it was a journal in the sense that it was a record of the pains of the expedition members.

It was a journal in the sense that it was a record of the love of the expedition, and it was a journal in the sense that it was a record of the affection of the expedition members.

It was a journal in the sense that it was a record of the hate of the expedition, and it was a journal in the sense that it was a record of the animosity of the expedition members.

It was a journal in the sense that it was a record of the friendship of the expedition, and it was a journal in the sense that it was a record of the camaraderie of the expedition members.

It was a journal in the sense that it was a record of the loyalty of the expedition, and it was a journal in the sense that it was a record of the devotion of the expedition members.

It was a journal in the sense that it was a record of the courage of the expedition, and it was a journal in the sense that it was a record of the bravery of the expedition members.